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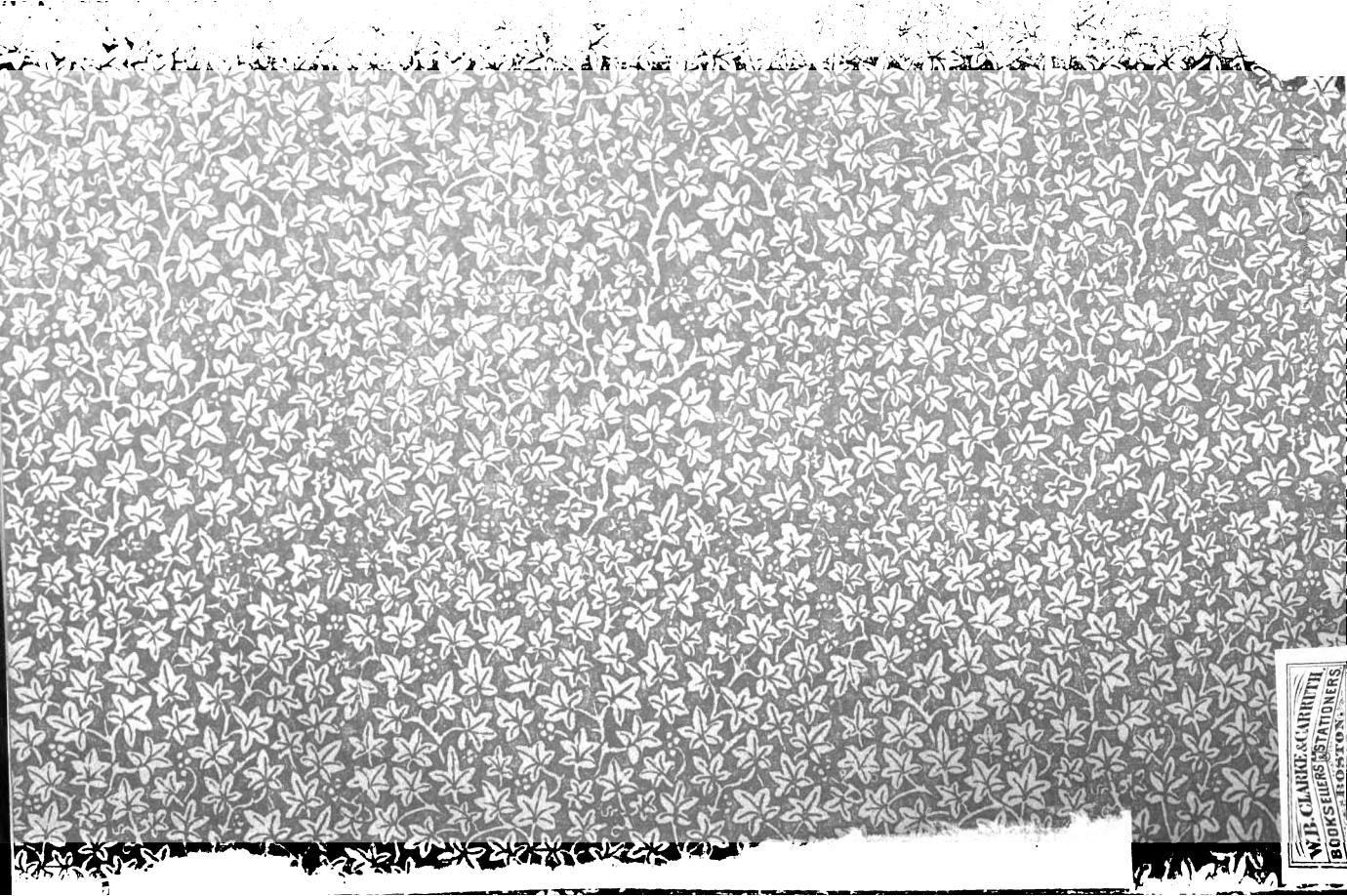
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WALKS IN FLORENCE

AND ITS ENVIRONS

BY

SUSAN AND JOANNA HORNER

WITH ILLUSTRATIONS

VOL. II.

THE
NEW EDITION, REVISED AND ENLARGED
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CONTENTS

OF

THE SECOND VOLUME.

CHAPTER		PAGE
I.	UFFIZI GALLERY—FIRST CORRIDOR	1
II.	UFFIZI GALLERY—ROOM OF THE EARLY MASTERS	14
III.	UFFIZI GALLERY—LATER TUSCAN ART	26
IV.	UFFIZI GALLERY—ROOM OF SMALL PICTURES BY TUSCAN MASTERS	37
V.	UFFIZI GALLERY—THE TRIBUNE—PICTURES BELONGING TO OTHER SCHOOLS	46
VI.	UFFIZI GALLERY—VENETIAN PICTURES	57
VII.	UFFIZI GALLERY—SALA DI LORENZO MONACO	63
VIII.	UFFIZI GALLERY—THE PORTRAIT, BAROCCIO, AND NIOBE ROOMS	71
IX.	UFFIZI GALLERY—ORIGINAL DRAWINGS BY THE OLD MASTERS	80
X.	UFFIZI GALLERY—ENGRAVINGS	93
XI.	UFFIZI GALLERY—INTAGLI AND CAMEI	105
XII.	UFFIZI GALLERY—COINS AND MEDALS	124
XIII.	UFFIZI GALLERY—BRONZES AND SCULPTURE	129
XIV.	THE ACADEMY AND SCALZO	134
XV.	THE PITTI GALLERY—LARGE ROOMS	102
XVI.	TABERNACLES—CENACOLO OF RAFFAELLE, AND TAPESTRIES	196
XVII.	THE ARCHÆCLOGICAL MUSEUM—EGYPTIAN ANTIQUITIES	206
XVIII.	THE ARCHÆOLOGICAL MUSEUM—ETRUSCAN ANTIQUITIES	216
XIX.	MUSEUM OF THE BARGELLO	242

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CONTENTS OF THE SECOND VOLUME.

CHAPTER		PAGE
XX.	THE UNIVERSITY OF FLORENCE—MUSEUM OF NATURAL SCIENCE—THE TRIBUNE OF GALILEO	278
XXI.	THE ENVIRONS OF FLORENCE—THE CONVENT OF SAN DOMENICO—BADIA OF FIESOLE	297
XXII.	FIESOLE	305
XXIII.	THE VILLA PALMIERI—THE OLD BOLOGNESE ROAD—PRATOLINO—MONTE SENARIO	322
XXIV.	VILLA STIBBERT—MEDICEAN VILLA OF CAREGGI	336
XXV.	PETRAIA—CASTELLO—GINORI PORCELAIN MANUFACTORY	343
XXVI.	SAN SALVI—THE CASTLE OF VINCIGLIATA—ROVEZZANO—SETTIGNANO	350
XXVII.	ANTELLA	362
XXVIII.	SAN MINIATO AL MONTE	369
XXIX.	THE PORTA ROMANA—THE CERTOSA	388
XXX.	THE IMPRUNETA—SAN FELICE IN EMA—SANTA MARGHERITA IN RIPOLI—TORRE DEL GALLO—CHURCH OF SAN LEONARDO	412
XXXI.	BELLOSGUARDO—MARIGNOLLE—PORTA SAN FREDIANO	421
XXXII.	VILLA DEMIDOFF—POGGIO A CAIANO	433
XXXIII.	SIGNA—LA VERNIA—CAMALDOLI—VALLOMBROSA	446
	CHRONOLOGY OF ARTISTS	455
	APPENDIX	473
	INDEX	475

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ILLUSTRATIONS TO THE SECOND VOLUME.

ANGEL, BY FRA ANGELICO . . . . . *Frontispiece*

SEAL OF THE REPUBLIC—GOLD FLORIN—GEM OF SAVONAROLA . . . . . *to face page* 105

COATS OF ARMS OF FLORENCE, THE GUILDS, AND DISTINGUISHED FAMILIES. . . . . ,, 472

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WALKS IN FLORENCE.

CHAPTER I.

THE UFFIZI GALLERY.

WE begin our review of the Public Galleries with the Uffizi, as it contains the works of artists from the eleventh to the seventeenth centuries, and thus illustrates the history of art, from the revival to the decline. The limits of this book oblige us to confine our descriptions chiefly to Tuscan, and especially Florentine, art. We hope thus to afford some assistance to the foreigner, who may not have time to acquire a profound knowledge of the subject, and who, at first sight, may find it difficult to discover any merit, still less beauty, in the early native style of painting.

First Corridor.

The corridor, extending along three sides of the Gallery, is lined with sarcophagi, statues, and busts, as well as pictures deserving notice, though, with few exceptions, inferior, as works of art, to those contained in the adjoining rooms. We are obliged to omit the numbers on the frames, as they are repeatedly altered, either upon the introduction of new pictures, or in accordance with the plans of succeeding directors of the

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Gallery. We, therefore, refer the visitor, for the numbers, to the latest printed catalogue, and only select the most important pictures, following, as nearly as possible, the chronological order.

The earliest example of art is a Madonna and Child, by Andrea Rico of Candia, who died about 1105. His works belong to what has been called Byzantine art. The treatment of the subject is conventional. The Child, seated on one hand of the Virgin, clings with a natural movement to her other hand; though this picture is defective in drawing, the action is not devoid of grace. The outline of the Virgin's head is traced with care, the nose is long, the eyes half closed, but sweet in expression, and there is a certain dignity in the pose of the head, which inclines to one side; the colour, however, is brown and coppery, and the outline hard.

The two pictures which bear the name of Cimabue (1240–1302?) are only feeble specimens of his school. Though a reformer of the art, Cimabue retained much of the Byzantine manner which prevailed in Italy before he ventured to pass the boundary of traditional rules, and endeavoured to introduce forms more analogous to nature, as well as more classical beauty.

A small picture follows of the school of Giotto, the pupil of Cimabue; the Ascension of St. John the Evangelist, a subject treated in nearly the same manner by Giotto himself in a chapel of Santa Croce; this picture formed the predella, or lower part of an altar-piece, painted for the Guild of Silk Merchants, and bears their arms at either end—viz., a Gate, the Porta di S. Maria, which once stood near the Ponte Vecchio, in the quarter where the silk merchants had their residence.

Christ in the Garden of Gethsemane is attributed to Giotto (1266–1336). It was in the year 1276 that Cimabue took Giotto—a boy of ten years of age—from tending sheep in the fields to learn the art of painting. The intercourse with Germany, caused by the influx of Germans in the train of the em-

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perors, as well as the residence of Italian merchants in Germany, had already begun to affect the style of architecture in Italy, when a Teutonic influence became likewise apparent in the art of painting. The approach to classical beauty of form sought by Cimabue became subordinate to a dramatic representation of the story, and a more idealistic treatment. Cimabue had attempted to improve the external form, Giotto now endeavoured to impart greater life and movement, and to give expression to thought and feeling.

In this picture, the angel presenting the cup to the Saviour hardly differs from the conventional type in Rico's picture ; but the countenance of Christ, especially the mouth, is singularly beautiful and meek, whilst His whole action suggests the idea of fervent prayer. St. John has almost a feminine beauty, and he, as well as St. Peter and St. James, is represented in a natural and easy posture of sleep. The background is gold, in accordance with the taste of the period ; the landscape is hard, and the trees and rocks stiff, but the colour of the figures is soft and agreeable. A small grey-headed old man kneeling in one corner, and wearing the simple dress of a Florentine citizen, represents the donator, or the person at whose request the picture was painted. The predella below is divided into two compartments ; in one, Judas betrays the Saviour by a kiss ; in the other, Christ prepares for His crucifixion. In both, the action is natural and full of life, but the shadows are brown, the nose and eyes still elongated ; and the want of perspective in the heads produces flatness and false drawing, especially in the three-quarter face.[1]

A Pietà, or Lamentation over the Body of the Saviour, is by Tommaso di Stefano, surnamed Giottino, or La Scimia della Natura—the Ape of Nature—from his close imitation of all he saw. Great uncertainty prevails regarding the history of Giottino ; but he undoubtedly belonged to the school of

[1] Though of the school of Giotto, it is doubted whether this picture is by the master himself.

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Giotto, and flourished about the commencement of the fourteenth century. This distemper[1] picture has great merits; the dead Christ is very noble in expression, and its calm, motionless form gives greater force, by contrast, to the passionate grief of all around. The drawing of the body affords no indication of anatomical science, though, as described by Cavalcaselle, 'the Saviour youthful, well-formed, and simply rendered, is a genuine piece of Giottesque nude.' The most beautiful figures are, one of the Marys, who, with her back turned to the spectator, kisses the hand of Christ with reverence as well as sorrow, and St. John, who contemplates the Saviour with clasped hands. The actions of the hands and heads correspond well, and express the abandonment of grief. St. Benedict and St. Zenobius, with their hands laid on the heads of the persons before them, are fine; but the countenances of most of the figures are exaggerated, especially that of the Magdalene, at the feet of the Saviour. The background is gilt; the colour warm and powerful, though with a want of harmony, arising from the violent red of the vermilion, which has apparently stood the test of time better than the other colours, or has been retouched. Giottino was noted for the brilliancy of his lights and the depth of his shadows.

A life-size figure of St. John the Evangelist which follows is also of the school of Giotto.

Art in Tuscany was early divided into two great schools, the Florentine and the Siennese. There is greater action and life in the Florentine; a deeper sentiment with less variety in the Siennese. In the words of the German art critic, Kugler, 'The first takes the lead in composition and character; the second, in the spiritual charm of individual figures.'[2]

[1] Distemper—a glutinous vehicle, such as white of egg, or the juice of the fig-tree, used before an oil medium was invented.

[2] *Handbuch der Kunstgeschichte*, von Franz Kugler—*Die Italienisch Malerei die Romantischen Periode*, p. 503; *Die Italienische Malerei des Germanischen Styles*, p. 640.

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An Annunciation, the joint work of Simone Memmi (1285–1344) and Lippo Memmi (?–1357), is an example of Siennese treatment. It was painted for the altar of Sant' Ansano in the cathedral of Siena. The fame of these artists was equal to that of Giotto; the picture itself was probably wholly by Simone, and Lippo was employed for the decoration. It is thus described by Cavalcaselle :—'The Virgin, in the act of receiving the Angel, and shrinking with a side-long action and with affected softness of motion from him, is rendered with an extraordinary exaggeration of tenderness in the closed lids and hardly apparent iris of the eyes. The Angel is presented kneeling in a dress and stole, all engraved with embroidery in relief, and the words issùing from his mouth are given in a similar manner. This is a picture whose affected tenderness might well have had influence on the school of mystic painters. St. Ansano and Santa Giulitta on either side belong to this picture. In the medallions above the Annunciation are prophets. The panel is vertically split and restored, so that the figure of the Angel is injured.[1]

A Madonna and Child with Angels is by another Siennese artist, Pietro Laurati, also known as Pietro Lorenzetti (*c.* 1356); a contemporary of the two Memmi, and of the Florentine Giottino. This picture was executed in 1340, but is not a good specimen of the master. Another picture, representing different incidents in the lives of celebrated hermits, is attributed to the same artist, who has treated the subject in a large fresco on the walls of the Campo Santo at Pisa, in both of which he shows a dramatic power, approaching more nearly to Giott othan to his own countryman Simone Memmi.

We return to Florentine art in the Annunciation by Neri de' Bicci, which, though not of superlative merit, deserves a passing notice, as the work of an artist belonging to a family of painters of some reputation, who lived towards the end of the fourteenth and the beginning of the fifteenth century. Neri

[1] See Crowe and Cavalcaselle, vol. ii. p. 79.

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belonged to the third generation, whose works mark a decline in art; for the Bicci were among the last followers of Giotto. His pictures are flat, pale, and inharmonious in colour. The peacock's feathers in the angels' wings are symbolical of immortality. In the Annunciation by Agnolo Gaddi (1396), we return to the flourishing period of the Giottesque school. This artist is a painter of great power, who preceded Neri de' Bicci by half a century. The predella to the picture is very interesting; the subjects included in it are the Worship of the Shepherds, the Adoration of the Magi, and the Presentation in the Temple. There is great tenderness and beauty in the female heads.

The Coronation of the Virgin, with St. Francis and St. John the Baptist on one side, St. Dominic and St. Ives on the other, has been attributed to Spinello of Arezzo, but it is hardly worthy of so distinguished an artist, and may have been by the hand of his pupil Gerini. It is defective in drawing, especially in the hands and feet, but there is truth of expression, and the Virgin has a certain loveliness and grace.

The Crucifixion, by Spinello of Arezzo (*c.* 1333–1440), painted on a gold ground, and composed of small figures, has great variety of expression, and there is beauty in the fainting Virgin. The soldiers to the right, intent on casting lots for the garment, are animated and characteristic.

The next Annunciation is by an artist of the school of Orcagna, one of the most celebrated of Giotto's followers, who, with a still greater artist, Masaccio, helped to bring the art of painting to the perfection which it attained a century later.

An altar-piece of the school of Giotto represents the Virgin seated on a throne; she holds a rose, and the Child has a goldfinch in its hand—the bird of sacrifice, called so from the blood-red feathers on its head. There is a certain dignity in these stiff figures: a lily and two angels are below. In the compartments on either side of the picture, are St. John the Baptist and St. Francis, St. Matthew and the Magdalene.

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Above the altar-piece are representations in miniature of a Calvary, and the apostles Peter and Paul. Below this altar-piece are three small pictures : a Crucifixion, the Madonna, and St. John ; the two last seated mourning on a rock. They are by Don Lorenzo Monaco (*c.* 1370–1425).

St. Lawrence is by Zenobio Strozzi (1412–1468), the predella represents the martyrdom of the saint, and St. Lawrence saving the soul of the Emperor Henry II. from demons.[1] He carries a white banner with a red cross. Zenobio Strozzi was a miniature-painter and scholar of Fra Angelico.

St. Cosimo and St. Damian, the patron saints of the Medici family, and of the Guild of Physicians, is by Bicci di Lorenzo (*c.* 1350–1427), the father of Neri de' Bicci.

In the predella to these pictures is represented a miracle by these holy physicians. According to the legend, a certain man, afflicted with a cancer in his leg, was performing his devotions in the Church of St. Cosimo and St. Damian in Rome, when he fell asleep. The two saints appeared to him in a dream, and, cutting off the diseased leg, replaced it by that of a Moor lately dead, anointing the new leg with celestial ointment, so that the man became whole from that time.[2] This picture was at one time attached to a pilaster of the Florentine cathedral, in whose decorations Bicci di Lorenzo was much employed. The saints of the Guild of Physicians are represented with their box of ointment and their pincers.

The Adoration of the Magi is by Lorenzo Monaco ; though professedly a miniature-painter and illuminator of manuscripts, this Camaldoline friar executed important works, both independently, and assisted by Fra Angelico, who was his junior. He was a pupil of Agnolo Gaddi, and his paintings have a certain affinity with those of his contemporary Parri Spinelli, the son of Spinello of Arezzo. The outlines of both are hard, and there is less skill in the composition than individuality

[1] See *Poetry of Sacred and Legendary Art*, by Mrs. Jameson.
[2] *Ibid.*

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and variety of expression. The colouring of Monaco's pictures is bright and full, rather than harmonious.

The picture below is by an artist who was the first to introduce historical subjects. Giuliano d' Arrigo, surnamed Pesello (1367–1446), worked with his grandson, Il Pesellino (1422–1457); and as the younger man imbibed the spirit as well as manner of the elder artist, and only survived him eleven years, their works can hardly be distinguished from one another. The Peselli preceded Botticelli and Credi, and the grandfather began his studies under painters of the school of Giotto. The Adoration of the Magi is mentioned by Vasari as having been executed by order of the Signory, or Government of Florence, for the Chapel of Santa Lucia de' Magnoli, which still exists in the Via de' Bardi. This picture contains a portrait of Donato Acciajoli, celebrated in his days as an orator, philosopher, and mathematician, who died in 1478. The figure with a black cap on his head, and his hand on his breast, in the centre, may be supposed to represent Donato. There is much individuality, life, and variety of action in the thirty figures composing this picture. The weakest part is the Holy Family —a defect not unusual with those artists whose genius lay in portrait; a landscape background and foreground filled in by dogs, hawks, &c., are all finished with minute attention to detail. The tawny brown colour is unpleasant, but is probably caused in part by time and restorations.

An altar-piece follows by Lorenzo di Pietro, surnamed Il Vecchietta (*c.* 1412–1480), so-called, probably, from his delight in representing old age. He was more highly esteemed by his contemporaries than in later times. This picture, painted in 1447, has been much restored; it represents the Madonna and Child with St. Bartholomew and St. James, and one of the Magi kneeling to the left of the Virgin; St. Andrew, St. Lawrence, and St. Dominic are on her right; the last also kneeling. It was executed for one Giacomo d' Andreuccio, a silk merchant, as recorded in the inscription. Below this altar-piece

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is the portrait of a man in profile, with a black cap, attributed to Antonio Pollajolo. The works of the two brothers, Antonio and Piero, are frequently confounded. The dates of their births are 1429 and 1443; they followed in the track of the Peselli and Baldovinetti, improving the practice and use of oil. They also first introduced glazes in their draperies; a thin transparent warm colour passed over solid opaque painting, by which the drawing has been already made perfect: the final glazes give brilliancy to the lights and depth to the shadows. This portrait has evidently been a good likeness, in which the painter has given the character as well as features of his sitter. The lips, nostril, and eyes are drawn with great delicacy, and convey the impression of high breeding, with a refined but subtle disposition; reserve, and self-command, rather than courage or great talent.

An oblong panel, probably one of the sides of a *cassone*, or chest for linen, which formed an important item in the bridal dowry of a wealthy Florentine family, is painted by Piero di Cosimo (1462–1521), a man of eccentric habits, and capricious in the choice of his subjects, which he treated fancifully. He was the boon companion of the artists Mariotto Albertinelli and of Baccio della Porta, before this last became a friar under the name of Fra Bartolommeo. Many of the most remarkable painters of the day, the precursors or contemporaries of Raffaelle, studied under Piero di Cosimo. He lived at a period when a new school of art was springing up, and artists began to abandon the conventional types of an earlier age, whilst discovering the true principles of drawing and perspective. The subject of this picture is the Wedding of Perseus, and the moment chosen, when the hero displayed the head of Medusa, and turned his enemies into stone. The landscape background is agreeable, and there is even a charm in the soft prettiness of colour throughout. The composition, according to Cavalcaselle, is rich 'in episode and action, in strange dresses, panoplies, and other naturalistic details, but the figures are some-

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what affected, paltry, and pinched.' These remarks are equally applicable to the two other pictures by Piero di Cosimo, which also represent subjects taken from classic fable: the Sacrifice to Jove for the safety of Andromeda, and Andromeda liberated by Perseus from the sea monster.

The Coronation of the Virgin by Cosimo Rosselli (1439–1507), the assistant of Neri de' Bicci, and the master of Piero di Cosimo and Fra Bartolommeo, is painted in full, warm colours, and is carefully drawn; there is beauty and grace, as well as variety of expression, in the surrounding cherubs. Cosimo Rosselli may be considered the link between the last of the degenerate Giottesque school and the new and superior class of art growing into maturity in the fifteenth century.

A battle-piece is by Paolo Uccello (1397–1475), whose greatest work is the portrait of Sir John Hawkwood in the cathedral. This composition is an interesting example of the artist's earliest attempts at perspective and foreshortening. The failures are more obvious from the attempt being somewhat ambitious; but, nevertheless, there are proofs of a great step having been made in advance of even contemporary artists. This picture was one of four which adorned the garden of the Bartolini at Gualfonda, near Florence. It is well described by Cavalcaselle: 'A daring boldness of action marks the knights and barbed steeds in tilt; but the conception is more praiseworthy than successful; and the effect of certain movements such as that of the kicking horse, is ludicrous and grotesque. Again, the foreshortened position of a prostrate steed, presenting his belly and heels, as well as the legs of his fallen rider, to the spectator, suggests the wish rather than the power to overcome a difficulty of no mean kind. Perspective of broken lances, shields, and helmets, is laboriously carried out, and distant episodes of archers, men-at-arms, and dogs, show that Uccello already possessed the art of perspective; but the spectator has before him the lifeless and wooden models of divers figures, their geometrical substance, without the final dressing

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that would give life to the form and its action. Added to this, sharp outlines cut out the figures, and the injury done by time and restoration to the colours renders the whole production of less interest to the lover of good pictures than to the critic.'[1]

A Madonna and Child is by Alessio Baldovinetti (1427–1499), supposed to have been a pupil of Paolo Uccello. He was one of those artists engaged in improving the vehicle used in painting, and endeavouring to substitute oil for distemper. To the right of the Virgin are placed St. John the Baptist, St. Cosimo, and St. Damian, with St. Francis on his knees; to her left, St. Lawrence, his gridiron embroidered on the border of his deacon's dress; St. Anthony and a warrior saint; St. Dominic kneels in the foreground. The heads are feeble, and the colour pale; but the drawing is careful, and the expression of the countenances serious and pleasing.

Next to this is a very fine picture by Cosimo Rosselli: the Madonna enthroned, with the Child at her breast and seated on her knee; her right hand rests tenderly on the head of the youthful St. John the Baptist; on either side are St. James, with his pilgrim's staff and book, and St. Peter. Angels hold a crown, shaped like a mitre, over the head of the Virgin; flames rest on the back of her throne, to which are also attached cornucopiæ of fruit. The details are finished with the utmost care, and the figures take their place well on the light background. There is a thoughtful expression in the Virgin's face; her golden hair is bound with a transparent veil, and she wears a pale blue dress and red mantle.

The Madonna and Child by Sandro Botticelli (1447–1510) is a feeble specimen of the master.

Another Madonna and Child, a circular composition, is by Luca Signorelli of Cortona (1441–1523); four shepherds are in the background, and above the picture are three medallions in dead colour, which represent the Saviour and two prophets. The expression of the Virgin is sad but tender, and her atti-

[1] See Crowe and Cavalcaselle, vol. ii. p. 287.

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tude is very graceful, though the drawing is not wholly correct. This artist belongs to a later period than the Pollajoli; his first impressions of art were taken from the Umbrian schools, which softened the severe and bold character of his genius. He studied anatomy in Florence, and the impulse he gave to art may be traced from Paolo Uccello to Michael Angelo. Signorelli is said to have painted this picture for Lorenzo de' Medici. It was formerly in the Villa of Castello, near Florence.

The first of two portraits below is attributed to Piero di Cosimo, but rather resembles the manner of Andrea del Sarto. It is fine in expression and chiaroscuro, but has been much repainted: the second, though attributed to an unknown artist, may possibly be by Credi; it is an excellent picture, remarkable for correct drawing, life, careful finish, and fine colour.

A large picture is by Gerino of Pistoia, of the Madonna and Child, with St. James, St. Cosimo, and Mary Magdalene on their right, and St. Catharine, St. Louis, St. Ives, and St. Roch on their left. Gerino lived early in the sixteenth century, and studied in the school of Perugino, the master of Raffelle. This picture was painted in 1529, when the artist's powers were declining. It is a feeble production, and only deserves notice because by the hand of one who, in his best days, was considered a worthy representative of the school, and who possessed the qualities of a diligent colourist and a fair copyist of his master (Perugino), as regards type and proportion, drawing and colour.

Christ appearing in the Garden to Mary Magdalene is a youthful production of Andrea del Sarto (1488–1530): the picture was brought to the Gallery from the Church of San Jacopo tra Fossi. The joy and surprise of the Magdalene is well expressed on her face and in the action of her hands. Though feeble, the colour is very agreeable. The predella has St. Helena with the Cross, St. Jerome, and Santa Rosa with a basket of white roses.

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A Madonna and Child with St. Elizabeth, by Mariano Graziadei of Pescia, a pupil of Ridolfo Ghirlandaio, who flourished about the middle of the sixteenth century: this is believed to be his only remaining picture, and was once the altar-piece in the Chapel of St. Bernard in the Palazzo Vecchio.

The Angel of the Annunciation and Madonna which follow a little further down the corridor are by Agnolo Bronzino (1502–1572), a master of the second revival. They are pure in drawing and colour, but insipid.

A *spasimo*, or Christ bearing his Cross, by Passignano, an artist who died in 1638, has grandeur of expression and correct drawing; it was executed for the Church of San Giovannino, in Florence.

The Creation of Adam is by Jacopo Chimenti da Empoli, an artist belonging to the latter half of the sixteenth and the beginning of the seventeenth century.

The Martyrdom of St. Lawrence, by Cigoli (1559–1613), and the Magdalene by Cristofano Allori (1577–1621), with the same subject by Cigoli, are all pictures of the Revival.

A large Crucifixion by Lorenzo Lippi, a Florentine, belongs to the seventeenth century; Lippi is better known as a poet than painter, as he composed a poem which obtained some reputation with his contemporaries, called the Malmantile, describing the defence of this small fortified town near Signa, during the war conducted against Florence by the Prince of Orange in 1529.

The remaining pictures in the corridor are not of sufficient importance to detain the visitor.[1]

[1] The chronology of the artists who are mentioned in the galleries or museums will be found alphabetically arranged at the end of this volume.

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CHAPTER II.

UFFIZI GALLERY—ROOM OF THE EARLY MASTERS.

THE farthest room of the suite parallel with the first corridor contains the works of some of the earliest painters of the Tuscan school.

To the right of the entrance is an altar-piece by Fra Filippo Lippi (1406–1469), which is supposed to have been painted for the chapel of the Palazzo Riccardi, originally Medici, and built by the first Cosimo for himself and his family. The Virgin is seated in a window, from whence there is a pleasing landscape of rocks and trees, a winding river and the seashore; two boy angels bring the Infant Christ to his mother; she is seen in profile, and her face is that of a fair young girl, who gazes down at the angels, whilst the Child extends His arms to her; one of the angels looks back laughing.[1] Fra Filippo was early left an orphan, and was adopted into the Monastery of the Carmine at Florence, where he became a monk. He was a painter of very original genius, and the best colourist of his day, besides being remarkable for his careful drawing; his pictures, like those of his contemporaries, are, however, often wanting in relief. Although the heads here have no idealistic beauty, the artist has given such a tender expression and youthful freshness to his representation of the Virgin that the composition has a charm of itself apart from perfection of form.

[1] A repetition of this picture by Fra Filippo, but differing in some respects, and even more beautiful, is in the Council Chamber of the Innocenti at Florence.

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Above this altar-piece is a circular picture by Lorenzo Credi (1459–1537), the Madonna worshipping the Child. The figures are large in proportion, the Child round and plump: the composition is Leonardesque in treatment; the colouring soft, but somewhat feeble, owing to the absence of relief.[1] An angel sustaining the kneeling St. John is very graceful, and the attitude and countenance most reverential.

Next to this is another circular picture of the Madonna and Child, surrounded by angels, the work of Sandro Botticelli (1447–1510). There is a *naïveté* and grace as well as religious feeling in this painting, peculiar to the master, and the extremities are more elegantly formed than is usual with Botticelli. The eager face of an angel telling the glad tidings to a listening companion, and the rapt, reverential look in the rest, who appear to sing hymns of praise, form a beautiful contrast with the still sad countenance of her 'whose heart is pierced'; there is a lassitude of hopeless grief in her features, which seems to anticipate sorrow, but which hardly belongs to the joyful Mother of the new-born Saviour. She holds the Child tenderly; in Him the innocence of infancy is blended with the dignity of the prophet. The colour is clear, but paler than is usual with Botticelli.

Below is an Annunciation, brought from the Monastery of Monte Oliveto near Florence; some attribute this picture to Ridolfo Ghirlandaio, the nephew of Domenico; others, with more probability, assign it to Lorenzo Credi, and others again, to Leonardo da Vinci. But so feeble a production is hardly worthy of any of these great masters. The chief merit lies in the pleasing landscape background, and in the expression of the angel's face; the whole picture, especially the head of the Virgin, has undergone such severe treatment by the hand of the restorer, that it is hardly possible to judge of what its merits may have been.

A circular picture of the Holy Family beside the Botticelli

[1] See Crowe and Cavalcaselle, vol. iii. p. 412.

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is by Luca Signorelli (1441–1523); the pupil of Piero della Francesca. The Madonna is reading; the Christ, seen in profile, with averted head, appears to listen, whilst looking at St. Joseph, who kneels before the Madonna and Child. The subject is grandly and powerfully treated, and the composition original; the picture has, however, been much injured, and the glazes on the flesh have been destroyed.

A fine Coronation of the Virgin by Fra Angelico da Fiesole (1387–1455) is generally removed from its place by the copyist. The singular delicacy of colour and pure atmosphere throughout arrest the attention of every visitor. The artist, Fra Angelico, painted this picture for the Hospital of Santa Maria Nuova of Florence, and it was only brought to the Uffizi in 1825. The figures are painted on a gold ground, with engraved lines, to represent rays, or the effulgence of a supernatural light. The Virgin bends to receive the crown; the head of the Christ is feeble, and these two figures, though dignified and graceful, are the least successful part of the picture; the principal charm consists in the exquisite beauty, the pure and tranquil joy, which seems almost to breathe in the slender and delicate forms of the angels, who float rather than walk through the mazes of the mystic dance. If music and painting were ever allied, their union is expressed in this lovely and harmonious painting; the celestial beauty above and around is in some measure shed on the crowd of spectators, saints, and holy personages, whose grand and noble countenances still bear the impress of their earthly bodies; among them are seen kneeling angels belonging to the heavenly choir; some with harps and others swinging censers.

Fra Angelico, or more properly Fra Giovanni da Fiesole, was born in a Tuscan village of the province of Mugello. He was christened Guido, but took the name of Giovanni when he entered a Dominican monastery, still existing, halfway between Florence and Fiesole, where his piety and wonderful skill in the delineation of celestial beings obtained for him

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the title of Angelico—the angelic. So fully was he convinced of his own inspiration, that, beginning to paint with prayer, he never retouched or altered his works. Living in an age when the sciences of drawing, perspective, and anatomy were still in their infancy, Fra Angelico was not in these respects superior to his contemporaries; but his creative fancy and deep religious sentiment, with the purity and sanctity of his life, enabled him to produce works of such exquisite delicacy, grace, and loveliness, that they seem to realise—as far as human means can realise—all our conceptions of a world of spirits. Making use of colour for shade, Fra Angelico appears to shun all approach to darkness; whilst in subjects requiring various distances, he produces an atmosphere bathed in a heavenly light.

On the wall next that of the pictures described, is an altar-piece by Giovanni da Milano, who lived in the fourteenth century, and was one of the most eminent artists of the Giottesque school. Although a native of Milan, Giovanni learnt his art in Florence, and was so highly esteemed by his contemporary, Taddeo Gaddi, that Taddeo, on his deathbed, committed to him the instruction of his son. Giovanni aimed at combining the tenderness and grace of the Siennese, with the dramatic power of the Florentine. This altar-piece is divided into ten compartments, five large and five small. The saints in the upper tier are St. Catharine and St. Lucia, St. Stephen and St. Lawrence, the Baptist and St. Luke, St. Peter and St. Anthony, St. James and St. Gregory; below, are virgins, saints, martyrs, apostles, patriarchs, and prophets. Tranquil dignity in the sacred personages, with an appropriate tone of colour, prevails throughout this picture, which was painted for the Church of Ogni Santi (All Saints) of Florence.

Beneath this altar-piece is a predella for a large picture by Jacopo da Casentino, a contemporary of Giovanni da Milano. In the centre, St. Peter is distributing ecclesiastical preferments; a figure to the left of the saint, dressed in black, is probably the portrait of the donor. In the compartment to

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the left of the spectator, St. Peter is led out of prison by an angel ; to the right is his crucifixion. There is great variety in the heads and in the action of the figures, though, according to Cavalcaselle, 'the value of this piece lies chiefly in a lively colour and flowing drapery, which reveal the master of Spinello.' At either end, in small compartments, apostles are introduced. Jacopo was a native of the Casentino, a wide valley enclosed between the mountains which lie behind Vallombrosa. Here Taddeo Gaddi, when employed to paint the chapels of Cristoforo Landino (the ancestor of the celebrated Greek scholar of the same name), discovered the talent of Jacopo, and bringing him to Florence, instructed him in his art Jacopo afterwards founded the Guild of Painters, who placed themselves under the patronage of the Virgin, St. Zenobius, St. John the Baptist, and St. Luke. The two last are introduced together in one compartment of Giovanni da Milano's altar-piece. Jacopo shared with Gherardo Starnina the honour of instructing the great Aretine painter, Spinello.

The Annunciation, by Sandro Botticelli, is painted in distemper with the same pale colour observable in the circular picture by him in this room. The Virgin looks round from the prayer-book before which she had been kneeling, and with eyes cast down, and her hands raised in a gesture of wonder, she appears to deprecate the honour intended for her. The angel, just alighted, kneels in a reverential attitude before the 'Handmaid of the Lord.' A cool and pleasant landscape, with a river, fields, a city, and a tall tree in the foreground, are seen from the open window. In the predella is a painting of the Saviour rising from the tomb, with the handkerchief of St. Veronica, bearing the impress of His face. At either corner are shields with a greyhound rampant, the arms of the Castiglione family, for whom the picture was probably painted.

A grand and finely-coloured picture next the window, of three saints, is by Sebastiano Mainardi, a scholar of Domenico Ghirlandaio, who was living in 1487. The central figure is St. Stephen, the first martyr, holding the palm branch ; the expres-

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sion of his head is very fine, and the hands are beautifully painted. He stands in a niche, and on each side are other niches, with St. Peter and St. James bearing his pilgrim staff. The predella below, by Fra Angelico, was intended for a large altar-piece, which was executed for the Guild of Flax Merchants.[1]

In the centre of the predella is the Adoration of the Magi, in which the Virgin is especially lovely; to the left is St. Peter preaching and St. Mark looking up in devout admiration, whilst writing his Gospel to the dictation of his brother apostle; to the right is the death of St. Mark. According to the legend Mark was converted by St. Peter, and became his favourite disciple; he founded the Church of Alexandria, but the heathen reviled him as a magician, and, during the feast of Serapis, they seized and dragged him through the streets, till he perished miserably; a dreadful tempest of hail and lightning fell upon his murderers, by which they were dispersed and destroyed.[2] The heathen are distinguished by the Gentile banner bearing the scorpion. The sad and wondering expression of two of the disciples, who contemplate the body of St. Mark, is admirably given; the colour, as usual with Fra Angelico, is exquisitely delicate and pure.

Prudence near the door, by Antonio Pollajolo (1429–1498), is one of a series of pictures representing the Virtues, which this artist, with the help of Botticelli, painted for the Tribunal of the Mercanzia, in the Piazza della Signoria: Prudence, a noble figure, is seated under an arch of coloured marbles, with a serpent in one hand, a mirror in the other; a pale-green drapery, arranged in formal, though majestic folds, is spread over her knees; her attitude is calm and unconstrained. The drawing is simple and firm, with a careful attention to the finish of the dress and ornaments; the hands are finely executed; the shadows clear and delicate—light upon light. 'The draperies are among the best executed by the Pollajoli, and cleverly

[1] Now in the Sala di Lorenzo Monaco.

[2] See *Legendary Art*, by Mrs. Jameson, p. 88.

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define the forms. The drawing is bold and strongly marked, the flesh tints bright and clear. The whole is evidently coloured with tones moistened with an oil medium.' [1]

A more remarkable work by Antonio Pollajolo is a large picture representing three saints: St. James, between St. Eustace and St. Vincent. They stand on a floor of variegated marbles; the hat of St. James, encircled with jewels, is on the ground; the outline of the figures is sharply defined against a pale sky and landscape. The drawing is vigorous and correct; the heads are painted in distemper, whilst an oil medium has been used for the dress; the rich stuff and jewels being in relief, from the thick *impasto* of the colours. The minute finish of detail recalls the goldsmith's work for which the Pollajoli were famous. This picture was painted in 1470 for the altar of the Chapel of the Cardinal of Portugal in San Miniato al Monte.

Fortitude, by Botticelli, was intended to complete the series of the Virtues, on which the Pollajoli were engaged. There is less simplicity and majesty in this composition than in the Prudence of Antonio Pollajolo; but the colour and the chiaroscuro are rich and fine. The extremities of the figure are too coarse, but there is dignity and thoughtfulness in the face; the mouth is firm, the eyes clear, and the action of the hands, grasping the mace, correspond well with the idea conveyed by the countenance; the union of feminine gentleness and masculine strength recalls the Christian type of Fortitude, 'clothed in the armour of righteousness.'

A Madonna, also by Botticelli, was painted at a period when he was endeavouring to imitate the manner as well as apply the technical treatment of the brothers Pollajoli. The Virgin is seated beneath an arch, through which is seen a rose garden. The Child is in a natural posture; He raises to His mouth the seeds of the pomegranate fruit, which He holds in his other hand, whilst gazing in His mother's face, who looks down on Him with a sweet sad smile; the drapery and accessories are drawn with care, and the colour is full and rich.

[1] See Crowe and Cavalcaselle, vol. ii. pp. 390, 391.

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The portraits of Federigo di Montefeltro, Duke of Urbino, and of his wife, Battista Sforza, are by Piero della Francesca (1416–1492). Piero was from Borgo San Sepolcro, but studied under the Pollajoli, and having earned a reputation in Florence, he was invited to the Court of Urbino in 1469 ; Giovanni Santi, the father of Raffaelle, defrayed the cost of the journey. The genius as well as scientific attainments of Piero della Francesca exercised a beneficial influence on the youthful Raffaelle, and Piero became also the instructor of Luca Signorelli, of Cortona. His portraits of the Duke and Duchess of Urbino are commended by Cavalcaselle—'Nothing can exceed the Leonardesque precision of the drawing, or the softness and fusion of the *impasto*.'[1] The painting has, however, suffered from cleaning, as on a nearer inspection it can be perceived that the hair of the Duchess is in some parts almost rubbed away. It is in the form of a diptych, and within the two doors are allegories, representing on one side Federigo in a triumphal car, on the other Battista, with similar accompaniments ; a charming landscape forms the background in both. This painting is the more interesting from the history of the persons represented. The ancestors of Federigo were the two Montefeltri, father and son, who are mentioned by Dante in his 'Inferno' and 'Purgatorio,' and whose descendants still possess land in the Roman states :—

'*Ch' io fui de' Monti là, intra Urbino*
E' l' giogo di che Tever si disserra.'
Inferno, canto xxvii.

'*I' fui di Montefeltro, io fui Buonconte.*'
Purgatorio, canto v.

'For I was from the mountains there between
Urbino and the yoke whence Tiber bursts.'
* * * * * *
'I was of Montefeltro, and am Buonconte.'
Longfellow's Translation.

[1] See Crowe and Cavalcaselle's *History of Painting*, vol. ii. pp. 529, 530.

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Federigo was distinguished as a soldier and as a patron of art and letters. The depression in his nose was caused by a wound received in battle. He was created Duke of Urbino by Sixtus IV., when the Pope's nephew, Giovanni della Rovere, married Federigo's second daughter. His wife, Battista Sforza, was celebrated for her learning as well as beauty, but died at the early age of twenty-six, leaving an infant son, Guidobaldo, who succeeded to the dukedom on the death of his father. Two striking portraits of Federigo and Battista, in marble relief, are now in the Museum of the Bargello, as well as a bust of Battista taken after death; both of these give a higher idea of her beauty than the picture by Piero della Francesca.

A predella, by Luca Signorelli (1441–1523), represents the Annunciation, the Worship of the Shepherds, and the Adoration of the Magi. A beautiful landscape background connects the three. The Angel of the Annunciation, with wings closed, but his drapery still agitated by his flight, appears to have just descended upon earth; his countenance is radiant with joy, as he bears the lily to the Virgin, who, with her head bent and her hands clasped, listens attentively. Each scene tells its own story, and the face of the Virgin is the same throughout, varying only with the different emotions caused by the event. In the Adoration of the Magi she is very beautiful; the youths in attendance on the kings, wear the party-coloured tight-fitting garments of the Florentine young men of fashion at the time Luca Signorelli painted; a warm green tone prevails throughout the picture.

We have thus before us the works of three painters who succeeded one another; Pollajolo, Piero della Francesca, who studied under the Pollajoli, and Signorelli, the pupil of Piero della Francesca; and we can trace the same precision and care in the drawing, but with increased freedom in the younger painter. His colours are less gaudy, and he dwells more on the expression of his subject than on display of skill in representing jewellery and fine clothing.

The Saviour appearing to the Magdalene is by Lorenzo

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Credi (1459–1537). The head of Christ is feeble, the expression of the Magdalene sweet and earnest; the details, as well as the landscape background, are highly finished. The Saviour and the Magdalene, or the Woman of Samaria (supposed by some to be the same person), is also by Lorenzo Credi. The Saviour, seated on the wall, looks down compassionately, and points to Himself; His hands are beautifully drawn and coloured, though the head again is feeble.

Between these two pictures is Perseus liberating Andromeda from the Sea Monster, by Piero di Cosimo (1462–1521), of whose pictures we have already seen examples in the corridor. This painting was executed for Filippo Strozzi, the founder of the Strozzi family. His descendant, Giovanni Strozzi, presented it to Sforza Almeni, the chamberlain of Duke Cosimo I., who held it in high estimation. According to Vasari, 'Piero di Cosimo never painted anything better, for it is impossible to conceive a sea-monster more whimsically imagined than this, nor a more resolute attitude than that of Perseus, who strikes at him in the air with his sword. Here is Andromeda bound, divided between fear and hope, of a most fair countenance; and here, in the foreground, are many people collected in various and strange costumes, playing on instruments and singing, among whom some laugh and rejoice at the liberation of Andromeda, whose faces are truly divine. The landscape is beautiful, and agreeable in colour, and the gradation of tints and soft effects in this work is conducted with great care.'[1]

Another predella is attributed to Francesco di Giorgio (1439–1502), a Siennese artist, better known as an engineer and architect. Cavalcaselle observes that, 'he seems to have combined most of the Siennese characteristics of his time, with a fancy akin to that of Botticelli, and a fashion of drapery like that of the Pollajoli. He inherited defects already conspicuous in Vecchietta (see Corridor), such as slender, withered, and angular figures, the action of which is rendered in an awkward and

[1] See Crowe and Cavalcaselle, vol. iii. p. 119.

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often pompously-affected manner.[1] The subject of this predella, which was painted about 1480, is taken from the life of St. Benedict; the architectural background is drawn with neatness, and there is a careful attention to detail displayed in the hooks behind the windows for holding back the outer blinds, the ring on the wall, the cat, the dog barking, &c. St. Benedict, as a boy, is on his way to the desert, and is followed by his nurse, Cyrilla, who borrowed from a neighbour a wooden trencher, which she accidentally broke; not being able to replace it, she was in great distress, until St. Benedict restored it by his prayers.[2] In the compartment on the left, St. Benedict is tempted by devils in the desert; on the right, he is visited in his Monastery of Monte Cassino by Totila, the king of the Goths.

The Annunciation is by Lorenzo Credi. The Virgin is kneeling at her prayers, when the Angel appears beckoning with one finger, and holding the lily; her countenance is full of soul; the head, figure, and drapery of the angel are drawn with the utmost precision.

The Adoration of the Magi is by Domenico Ghirlandaio (1449–1494), the greatest master of his age, in whose school Michael Angelo and other celebrated artists were formed. Ghirlandaio began life as a goldsmith, and his skill in the manufacture of golden garlands obtained for him this cognomen, as his real name was Bigordi. He always painted in distemper, and, though the style of colour peculiar to Florentine artists of the period is conspicuous in his works, he did not adopt the new method of an oil medium. Ghirlandaio followed in the steps of Baldovinetti. In this Adoration of the Magi he has introduced a light landscape background, with the view of a seaport; the distance, well preserved, is seen through arches resting on pilasters with rich decorations. Beneath a roof con-

[1] See Crowe and Cavalcaselle, vol. iii. p. 65.

[2] See Mrs. Jameson's *Legends of the Monastic Orders*, p. 21; and *Latin Christianity*, by Milman, vol. ii.

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structed within the arch are the ox and ass of the Bethlehem stable; a group of soldiers stand near, and behind are the shepherds, to whom an angel is bringing the glad tidings. On the right stands a group of spectators—apparently portraits—who converse together; the attendants of the three kings, with their horses, fill the intermediate space. Neither the Madonna nor the Child has any beauty, and the figure of Joseph is the least successful part of the picture. The three kings, as well as the spectators nearest the Holy Family, kneel in worship; one of the kings kisses the Child's foot; a second, looking back, connects the outer world with the scene within the picture; the third and youngest, from whose head a Moorish attendant is removing the crown, resembles the angels of the Annunciation, as usually painted by Ghirlandaio. The great merit of the picture is the perfect truth to nature in the action of the figures, and the manner in which the pervading idea affects, in different degrees, those near and those far removed from the newborn Christ. The drawing is careful, though the animals are badly executed. The violent reds scattered throughout the picture give it a spotty appearance, though the colour is otherwise harmonious, as well as clear and bright.

Over the door is a Holy Family by Raffaellino del Garbo (1466–1524); a feeble picture, hardly deserving a place in this room.

At the opposite end of the room, between the windows, is a piece of old furniture, painted by Matteo Pasti of Verona, in the manner of Dello Delli (1404–1464), an artist who spent most of his life in Spain. On one side is the Triumph of Religion, with the Triumph of Death below; on the other, the Triumph of Fame and the Triumph of Love. The whole is a combination of quaint fanciful compositions and strange allegorical figures, some of which may be esteemed worthy of praise, such as the female who represents Fame, looking upwards with lips apart, and the angels in the allegory of Religion, who seem to float in mid air.

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CHAPTER III.

UFFIZI GALLERY—LATER TUSCAN ART.

LEAVING the room assigned to the works of the early masters, we commence another epoch in Art. Oil is taking the place of distemper; perspective, which Paolo Uccello and his contemporaries were groping to discover, is no longer a hidden science; anatomy enables the artist to draw with greater accuracy, and chiaroscuro and colour have their established laws.

The earliest painting in this room is a circular picture by Sandro Botticelli (1447–1510), which still belongs to the Transition school; it represents a Madonna and Child with angels. The Virgin's head and figure are grandly drawn, and her countenance, though humble, is full of dignity; joy and love beam in the trustful eyes of the Child, and a sweet smile is on His parted lips; the extremities are large, but firmly and correctly drawn. Two angels, one of whom is looking eagerly at the Virgin, whilst holding the ink-bottle into which she dips her pen, to inscribe the hymn, 'We magnify Thee, O Lord,' are supposed to be portraits of the brothers Giuliano and Lorenzo de' Medici, the grandsons of Cosimo, Pater Patriæ; Giuliano, who fell in the Pazzi conspiracy, is probably the angel next the spectator, whilst Lorenzo, who lived to be the generous patron of art and literature, is looking at his brother. A third angel, with one arm gracefully encircling both youths, bends over them, and two others, whose heads are seen behind, hold a crown over the Madonna; a lovely and peaceful landscape forms the

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background. The colour of this picture is rich, full, and harmonious; the shadows are delicate, and every part is finished with care; it is painted in distemper, the dress with an oil medium, and the hair and ornaments touched in with gold; the circular form of composition is treated with great skill.

On the opposite wall, the Virgin rising from the Tomb, is by Piero di Cosimo (1462–1521). She gazes upwards with a rapt expression as the Holy Spirit descends upon her. The hands are well composed, though the right is badly drawn. St. John the Evangelist, St. Dominic, St. Peter, and St. Piero Martire are on either side. St. Margaret and St. Catharine kneel in the foreground; all the figures are more or less disagreeable and coarse, but the landscape background is pleasing.

The Adoration of the Magi, on the same wall, is an unfinished picture by Leonardo da Vinci, a man of extraordinary, almost universal, genius. Born in 1452, he was thirty years of age when Raffaelle entered the world, and he only preceded him one year in his death, which took place in 1519. Vasari thus alludes to this picture:—'An Adoration of the Magi, in many respects, especially in the heads, very fine; it was in the house of Amerigo Benci, opposite the Loggia dei Peruzzi, but was left imperfect, like many of his works.' This sketch, rather than painting, is peculiarly interesting as an example of Leonardo's manner of beginning his pictures; the design is carefully drawn, and the ground, painted solidly in chiaroscuro of brown and white, formed a preparation for the colour and glazes. The Virgin is very graceful, the Child full of dignity, and both are of that type which, from having been introduced by Da Vinci, is known as Leonardesque; there is an infinite variety in the heads, many of them are very beautiful, and each is a study from nature; a landscape, with houses and trees, is faintly traced in the background.

Of the same period, and near this picture, is the same subject by Filippino Lippi (1457–1504). The Virgin, a modest and graceful girl, looks down on the Child with a placid smile,

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while He shrinks half-playfully from His worshippers; Joseph, who is represented as an ordinary peasant, stands behind. The group rises diagonally, the kings and their attendants on the left, as well as the group of shepherds on the right, incline towards the Holy Family. The heads have the character of portraits. There is a striking group to the right, where a man in a black cap tells the news to one who listens eagerly; whilst, behind them, another leans back, apparently absorbed in serious meditation. The Moor behind the old man in the foreground is characteristic of his race. Another old man with a bald head on the left, grasping an astrolabe, is Pier Francesco de' Medici, the son of Cosimo's brother Lorenzo. There are portraits here of Giovanni, the son of Francesco, born in 1467, and of his cousin Piero, the father of Lorenzo the Magnificent; also of a second Piero Francesco, grandson of the first, and father of Lorenzino, the murderer of Duke Alexander. The landscape background is interspersed with figures in natural groups. The colour of this picture is clear, warm, and fresh throughout, composed of simple full reds, yellows, and blacks; the artist has successfully contended with the difficulty of introducing so great a number of figures in a comparatively small space, whilst preserving, yet not rendering too obvious, the form of the composition. The lines are pleasing, the action of every figure is natural, whilst each contributes to the expression of the one idea, or subject, of the picture.

Another masterpiece of Filippino Lippi is above the circular picture by Botticelli. It was painted in 1485 for the Sala degli Otto, or Prior's Chamber, in the Palazzo Vecchio. The Madonna is seated in a shrine; three scallop shells, the emblem of the pilgrim, adorn the steps of her throne; angels sustain a crown over her head and scatter roses. The Virgin is simple and girlish almost to insipidity; she looks meekly down; her golden hair falls on her shoulders, which are covered with the usual blue mantle; the Child, a lovely infant, holds an open book, and turns towards St. Victor, who has a singu-

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larly fine head; he gazes at the Christ, his hands crossed on his breast. St. John the Baptist looks out of the picture at the spectator. The Baptist stands firmly; his emaciated feet and legs are well drawn. On the other side are St. Benedict, with open book, and St. Zenobius, distinguished by the red Florentine lily on the clasp of his mantle: his crozier, the architectural background adorned with arabesques, and all the accessories, are carefully executed. A book with a crimson velvet cover is on the floor, and helps to break the horizontal line in the foreground; the colour is rich and harmonious.

Beside the Adoration of the Magi by Filippino Lippi is the Visitation of Mary to Elizabeth, by Mariotto Albertinelli. Albertinelli was born in 1474, and was a pupil of Cosimo Rosselli, and fellow-pupil of the still more celebrated Fra Bartolommeo, whose manner he endeavoured to imitate. This picture, painted in 1503 for the priests of the Congregation of San Martino—near whose church Albertinelli kept a wine-shop—is his best production. The figure of Elizabeth is singularly beautiful; the earnest, reverential, absorbed gaze, and gentle embrace, as she bends forward to salute her who was to be the mother of the Saviour, is full of tender love, yet sober and passionless, and loses none of the dignity appropriate to age. Mary stands to receive her; in her calm countenance we read the handmaid of the Lord, accepting the homage thus offered her. The composition, drawing, and colour are alike admirable, and raise the feelings of the spectator to the conception of the artist. An arch, whose pilasters are finely decorated with arabesques, encloses the group; the sky is low in tone, clear, and beautifully graduated. The drapery of the figures falls in ample folds; the white handkerchief on the head of Elizabeth is managed with great skill, so as not to attract the eye, or divert attention from her face, which is in shade; the plants in the foreground and other details are highly finished, and copied from nature. The predella below, representing the Annunciation, the Nativity, and the Presentation in the Temple, is sweet in colour and

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drawing; the landscape in the centre is very beautiful, but, from the glazings having been injured by time, the effect is pale and dead beside that of the principal picture.

Opposite the picture of the Adoration of the Magi, by Leonardo da Vinci, is a noble chiaroscuro composition by Fra Bartolommeo, one of the most important artists of the latter half of the fifteenth century (1475–1517). The Virgin, seated on a throne, with the Child on her knees, and the infant St. John kneeling, form the central group; behind the Virgin, St. Anna, with outstretched arms, and eyes raised to heaven, adores the Holy Trinity; the dove descends upon her. To the right, a lovely young girl kneeling beside the throne of the Virgin, represents Santa Reparata; she holds a palm branch in her right hand, while her left rests on a book. Behind her, as well as on the other side of the throne, are ranged eight Dominican friars, four and four, among whom—probably one of those to the left, who stands facing the spectator—is the portrait of the artist. St. Zenobius and St. Mark (?) kneel in front; above hover beautiful boy angels with musical instruments, appearing to float in the air; whilst two have descended on earth, and are seated at the foot of the throne singing from a scroll, which in the unfinished state of the picture is only indicated. The rapt look of St. Anna, and the dignified composure and grandeur of the Dominicans and the saints in the foreground, heighten, by contrast, the charm of the sweet girlish simplicity of the Virgin and of Santa Reparata, as well as the playful grace of the Infant Christ, of St. John, and of the lovely angels, which have hardly been excelled by Raffaelle himself. St. Anna, the mother of the Virgin, is supposed, by her good offices, to have saved Florence from the tyranny of the Duke of Athens; she is here therefore surrounded by the patron saints of the city. The picture was painted for the Council Chamber of the Palazzo della Signoria; the money in payment was advanced by the government to the artist, and the reason of its being left in the present unfinished state is unexplained. Fra Bartolommeo

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studied first in the school of Cosimo Rosselli, and afterwards endeavoured to master the principles laid down by Leonardo da Vinci for drawing and colour, and to reduce them to practice. His comrade and friend was Mariotti Albertinelli, who was deeply mortified when Bartolommeo, converted by the preaching of Savonarola, entered the Dominican monastery of St. Mark. Like Leonardo da Vinci, he commenced his pictures in chiaroscuro, or simple light and shade ; and painting over these, he finished by thin glazes of colour, which gave richness, variety, and depth to the shadows, and brilliancy to the lights.

The next pictures in order of time are by Ridolfo Ghirlandaio (1483–1560), the son of Domenico ; he was a pupil of Piero di Cosimo, and the friend of the youthful Raffaelle. He has here represented the miracles of the favourite Florentine saint, Zenobius ; they were painted for the Company of St. Zenobius, who had their residence next to that of the Canons of Santa Maria del Fiore, in the Piazza del Duomo. Both pictures have been much repainted, and are not, therefore, fair specimens of the master. The restorer has even injured the drawing, as, for example, the hand of the lady whose child is brought to life. In the background of this picture are seen the houses of a Florentine street, and the bell tower of the old Church of San Piero Maggiore, afterwards demolished. The child is just re-awakening, and draws up one small foot, while the arms are extended, and the eyes raised to heaven. The colour of death is still upon the hands and lips. The gesture of the weeping mother, who implores the bishop to join his prayers to hers, is very natural and touching, and in contrast with the calm and trustful countenance of St. Zenobius. One of the priests, who supports his stole, gazes at him with admiring confidence ; the other is attracted by the movement of the child. The variety of expression in the spectators behind is naturally given, the interest in the event visibly diminishing as they are farther removed from the scene of the miracle. The other picture represents the Miracle of the Tree. The body of

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St. Zenobius is borne from St. Lorenzo, and is on its way to the Cathedral; part of the façade, with the Campanile of Giotto, and the Tower of the Palazzo Vecchio, may be perceived to the left, the Baptistery to the right; the withered tree which the corpse happened to touch is putting forth leaves. The same variety of expression is noticeable in the spectators here, as in the former picture: a pillar erected on the spot still commemorates this miracle of the Florentine saint. The figures of the bearers are dignified, their drapery falling in large folds.[1]

The painting after this is St. Sebastian, by Razzi of Sienna (Il Sodoma, 1477–1549), and one of the most beautiful treatments of the subject ever transferred to canvas. The saint is tied to a tree, an arrow piercing his neck, whilst an angel (the least successful part of the picture) descends with a crown of martyrdom. The colour hardly passes chiaroscuro; it is delicate and harmonious, with wonderful breadth: a beautiful distant landscape forms the background. The drawing of the figure, especially in the extremities, is noble and classical; the writhing of the body and the contortion of the limbs indicate great suffering, yet this is given without exaggeration or injuring the graceful outline of the composition, whilst the whole attention of the spectator is centred in the heavenly beauty of the saint's glorified face; mortal pain seems there overcome by faith, and we behold the expression of the most tender love united with the courage of the martyr. On the back of the canvas is a representation of the Virgin with the Infant Jesus, St. Roch and St. Sigismund. The picture was painted in 1525 as a standard for the Confraternity of St. Sebastian.

Francesco Granacci (1477–1543), the friend of Michael Angelo, and the adviser of Ridolfo Ghirlandaio, is the artist who painted the altar-piece representing St. Thomas receiving the girdle of the Virgin, which is one of his best productions. The Virgin is insipid, her figure is hard in outline, on a heavy

[1] See chapter on San Lorenzo.

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metallic background, intended to represent a glory, which, judging by the colour of the rest of the picture, may be the effect of repainting. Her hands are finely drawn and gracefully placed; the angels around are very lovely and sweet in expression. The Virgin's grave is filled with roses, in accordance with the legend, and a beautiful Peruginesque landscape is seen beyond: The saint and the angel who kneel in front are grandly composed and drawn, and the earnest, humble, supplicating gaze of St. Thomas, the reverential bend of his whole body, is in fine contrast with the calm, stern, yet mild dignity of the Archangel Michael. Both are beautiful, but one is human, the other divine. The colour is clear, vivid, sharply defined, and somewhat hard.

Francesco Granacci painted conjointly with Andrea del Sarto, of whose works there is but a single specimen in this room, and not one of his finest. It represents St. James, with two children; one kneels at his side, as he bends to caress him. This picture was painted for the Confraternity of St. James, and was placed in the Church of S. Jacopo oltr' Arno, in the street of the Borgo San Jacopo. As it has been carried in processions, it has suffered from exposure to the weather, but, nevertheless, it retains much of the soft, rich colouring of the master. The children are represented in white, the dress of the *Battisti*, or of those who had been baptised; one of the duties of this confraternity being the care and education of orphan-boys.

There are two pictures here by Jacopo Pontormo (1494–1557), who was successively the pupil of Leonardo da Vinci, Mariotto Albertinelli, Piero di Cosimo, and Andrea del Sarto. He assisted Andrea to paint the furniture for the bride of Pier Francesco Borgherini, in his house in the Borgo degli Apostoli. These paintings placed on either side of the door were part of a Bridal Chest, on which Pontormo has represented scenes from the history of Joseph. The drawing is clear and firm, the colour pale but agreeable, the landscape and the perspective of the buildings are admirable; the groups of figures scattered

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over the picture do not produce spottiness, and there is an excellent effect of open-air daylight in a hot sunny climate. A likeness of Cosimo, the Pater Patriæ, and a portrait—probably from the life—of the Grand Duke Cosimo I. are by the same master.

Christian art in drawing, colour, composition, and expression, had reached their highest perfection during the life of Michael Angelo, and had begun their decline during the middle or latter half of the sixteenth century. Exaggerated forms were produced by those who, without the genius, could imitate the peculiarities of the great sculptor, and who found it easier to represent size than strength, and to follow artificial rules rather than the laws of nature. The religious sentiment of an early period, and the pseudo-paganism of the Medicean school, had been succeeded by bigotry and superstition ; the moral sense was blunted by the most horrible crimes in those who should have been the leaders of the people ; and when liberty fell with the accession of the Grand Dukes, art was degraded to flatter their vanity or became subordinate to merely ornamental purposes.

Agnolo Bronzino (1502–1572), so called from his swarthy complexion, was among the best of the inferior class of artists of this period. He was a better painter of portraits than of history. Lanzi describes his colouring as 'sometimes leaden, sometimes chalky.' A large picture by this master represents Christ's Descent into Limbo. The figure of Judith to the right is the portrait of Bianca Cappello, the mistress, and afterwards the wife, of the Grand Duke Francis I., the son of Cosimo I. Her beauty made her the subject of a romantic story, and her talent and good qualities, in spite of her crimes, deserved a happier fate. The flattery intended here must have failed in accomplishing its purpose, since Judith has no great pretension to beauty.

The portrait of a sculptor by Bronzino has the head carefully drawn and the expression is animated. Over a door are portraits of the children of Duke Cosimo I. The boy

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Ferdinand was his second son, who, after having taken orders, and received the cardinal's hat, was absolved from his vows in order that he might succeed his brother on the ducal throne. The little girl, Marie de' Medici, died just as she had reached womanhood, and such was the character of Cosimo, that she was said to have received a slow poison from her own father. Her hand is beautifully painted.

The nephew and pupil of Bronzino was Alessandro Allori (1535–1607), who continued his adherence to the maxims of the school formed by the servile followers of Michael Angelo, even after his own son Cristofano, with his friend and rival, Ludovico Cigoli, had emancipated themselves, and were endeavouring to revive the study of chiaroscuro and colour.

With Giorgio Vasari (1511–1574)—in spite of his invaluable history of art and artists—the real decline of art commenced. An ideal portrait by him of Lorenzo de' Medici is accompanied by fanciful accessories, with a symbolical meaning, in compliment to the reigning house. He has also painted the portrait of Duke Alexander in armour, with a view of Florence in the background. The head and hands are well executed. This picture is above the Virgin and St. Thomas, by Granacci.

A Deposition by Raffaello Botticini Vanni, who lived early in the sixteenth century, is fine in colour, clear and bright, but hard; the composition and drawing are feeble. The two Marys behind the Virgin, and the Magdalene at the feet, are the finest parts of the picture.

Erminia Healing the Wounds of Tancred is by Ottavio Vannini (1585–1643).

The Stoning of St. Stephen is the finest work of Cigoli (1559–1613), the great reformer in art, but whose school survived him only a few years. The expression of the dying saint is very touching and beautiful—his eyes are half closed, his brow contracted from bodily suffering, and his hands extended in prayer, whilst he sinks from exhaustion. The figures of the men stoning him are coarse, but powerful. The

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light from above falls finely on the head of St. Stephen and on the brawny arm of the man in the foreground, who stamps on the fainting martyr. The background is composed of architecture and trees, and is kept low in tone. The small group to the left, beside St. Paul, includes a portrait of the artist. The picture has unfortunately suffered from restorations.

Over the door leading to the other rooms of this suite is an Adoration of the Magi, by Cristofano Allori (1577–1621), the son of Alessandro Allori, and the friend and follower of Cigoli. The picture is unfinished, but it is the only work by this master in the room. There is nothing elevated in the figures which compose the group. They are ordinary peasants, and instead of a Holy Family, they might be better described as a handsome country girl with a child on her lap and an old peasant by her side. The picture is painted with broad touches and full dark colours.

Near the entrance of the room of early Tuscan masters is a picture by Jacopo Chimenti of Empoli (1554–1640). It represents St. Ives, a saint claimed, though without any certainty, by the Franciscans. He was judge-advocate over a diocese in France, and died in 1303. He appears here in the costume of a judge, with a glory round his head ; and is listening to the pleadings of the widows and orphans, of whom he instituted himself the protector. The picture is powerfully coloured and in fine chiaroscuro. The figures in the foreground stand in easy, natural postures, and some of the heads have a considerable share of beauty.

High up to the left of the Adoration of the Magi, by Cristofano Allori, is a portrait by Baldassare Franceschini, of Volterra (1611–1689). This portrait is supposed to represent the Venetian Fra Paolo Sarpi (who died in 1623), though with little probability, unless the date given for Baldassare's birth be incorrect.

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CHAPTER IV.

UFFIZI GALLERY.—ROOM OF SMALL PICTURES BY TUSCAN MASTERS.

IN a passage leading from that containing the larger pictures of the Tuscan school to the Tribune is a valuable collection of smaller paintings, many of which were executed by the same artists whose pictures we have already described.

The work of greatest importance is on the wall to the left on entering, and is one of Sandro Botticelli's most celebrated compositions. He has called the subject Calumny, as he took his idea from a description of a painting by the Greek Apelles.[1] Apelles had been slandered by a brother artist, jealous of his fame, and the false accuser had been listened to by his patron, King Ptolemy of Egypt; although finally acquitted, Apelles could not forget the offence, and he took his revenge by painting Ptolemy as King Midas with ass's ears, seated in judgment, and with Suspicion and Ignorance on either side. Midas extended his hand to Calumny, who approached with a glowing countenance, bearing a torch in her left hand, whilst dragging a youth along with her right; the youth raised his hand to ask aid from heaven. Envy decked Calumny with flowers as if to render her more attractive; Repentance followed, represented as a female attired in black, who turned her head towards Truth, and wept with shame and remorse. Such was the subject, as treated by Apelles; but Botticelli, although adhering to most of the figures, has not followed this description

[1] See Lucian, *De Calumn.* ix. pp. 2–6, vol. iii. pp. 122–127.

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closely. The study of the antique is shown throughout, especially in the nude figure of Truth looking upwards, as if appealing to heaven. The male figure addressing the king was probably meant to signify Rage; the lovely female who drags the youth on the ground by the hair of his head is Calumny, on whom Envy scatters flowers. The figures on either side of King Midas, which in the picture by Apelles represented Suspicion and Ignorance, may here be supposed to represent Cruelty and Mercy, alternately swaying the weak judgment of the Prince, who looks puzzled by opposite opinions. The grand old hag at the farther end, with hands crossed and with a wicked scowl as she looks back at Truth, probably represents Falsehood, the mother of Calumny. A beautiful architectural background unites the separate groups and figures; the pale blue sky and the sea-shore appear between the open arches; rich friezes, reliefs, and statues adorn the palace; the sculpture is taken from classical and sacred subjects; a bright, pure atmosphere prevails throughout the picture, in which the outlines of every form appear sharply defined; the brilliancy of the light, the high finish of every detail, and the accurate distances are especially to be remarked. The female heads are all from one model, even to their golden hair; but there is variety of expression to compensate for monotony of features, which are drawn with delicacy and precision.

On either side of this picture are most lovely miniatures by Fra Angelico, which once formed the predella to an altar-piece. The subjects are the Marriage and Death of the Virgin. In the first, the youths who had aspired to her hand break their rods, on beholding her union with Joseph. According to the legend, the high-priest, to whose charge she had been consigned, desired that each candidate should bring a rod to the Temple, and that he whose rod sent forth buds should be the chosen husband of Mary. Joseph's rod decided in his favour, and he is here represented bearing the blows dealt him by the disappointed suitors with wonderful equanimity. The female

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figures are drawn with great elegance, and have all the refinement characteristic of the painter. A dove rests on the branch Joseph holds in his hand.

In the companion picture the Virgin appears in sleep rather than death. The Saviour holds her new-born soul in his arms; the colour is clear and delicate—a pure blue prevails throughout.

Near the window is another exquisite little picture, also by Fra Angelico. The infant St. John is brought to his father Zacharias, who is writing his name; the maiden who stoops to present the inkstand to him, and the other with the child are very graceful; the two heads behind are not less lovely. Elizabeth is supported by a female attendant. The scene is laid in a garden before a house, with orange trees on the wall; grass and flowers are in the foreground.

A most beautiful picture by Cigoli represents St. Francis receiving the Stigmata. His sinking frame and the exhaustion expressed in every feature are given with marvellous truth; the painting is highly finished, and the drawing and colouring are excellent.

A portrait by Andrea del Sarto (1488–1530) of himself when young, is a good picture; below it is that of a child by Santo di Titi (1536–1603).

St. Augustine in his Study is an exquisitely-finished miniature, attributed to Filippo Lippi, but doubtful. The saint is seated in a niche writing; the head is very fine, a green curtain is drawn aside, and papers are scattered on the ground.

Judith, with the head of Holofernes, by Cristofano Allori, is a repetition in miniature of his celebrated picture in the Pitti.

A portrait in fresco of Bianca Cappello, the second wife of the Grand Duke Francis I., is by Alessandro Allori (1535–1607). Alessandro's pictures are in general feeble and devoid of interest. This fresco was discovered in a villa not far from Careggi, beyond the Porta San Gallo. At the farther end of this room, facing the window, is another portrait of Bianca,

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by Agnolo Bronzino, at the back of which is an allegory—the dream of human life. Neither picture gives any idea of a beauty which was so celebrated among her contemporaries, and which has only been preserved in a cameo likeness in the room of gems.

The martyrdom of St. Maurice and the Theban Legion is by Jacopo Pontormo (1494–1557), the master of the Allori; he has introduced the portrait of his patron, Carlo Neroni, as receiving baptism from an angel, on a hill to the left of the picture.

The portrait of Eleanora of Toledo, the unhappy wife of the Grand Duke Cosimo I., is by Agnolo Bronzino; Christ with the disciples at Emmaus, by Cristofano Allori; and St. Francis, kneeling before the Cross, by Alessandro.

On the opposite wall near the window is a man in armour, by Agnolo Bronzino, and below this is the portrait of Pico della Mirandola, by an unknown artist. The interest of this picture only consists in its being the likeness of a remarkable man, the friend of Marsilio Ficino, who presided over Cosimo de' Medici's Platonic Academy. Pico was likewise a member of this society, but his commentaries on Plato's writings are said to be more obscure than the text. He died at the age of thirty-two, and was buried in the Church of St. Mark in Florence. He is here represented holding in his hand the effigy of Cosimo de' Medici.

The portraits of Marie de' Medici, the eldest daughter of the Grand Duke Cosimo I. and of her brother, Don Garzia, are by Agnolo Bronzino. Marie fell in love with a page at her father's Court, the son of Malatesta, Lord of Rimini, and Cosimo, to prevent the marriage, is supposed to have administered poison to his own daughter, and caused her early death. The merry-faced boy holding a goldfinch is very unlike the hero of another domestic tragedy; but when a man, while hunting at Pisa, he accidentally killed his brother in a quarrel. On presenting himself after the deed to his father, Cosimo

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stabbed him to the heart, and then proclaimed to the world that both his sons had died of malaria fever.

A Virgin and St. John, by Lorenzo Credi. The aged Mother of the Saviour, attired in mourning, clasps her hands and looks down full of sorrow; St. John's hands are joined in prayer, his eyes raised to heaven, and the smile of love and trust upon his lips is very beautiful; he seems to utter the words, 'I know that my Redeemer liveth.' The extremities are large, but finely drawn. In the background, a castle at the foot of a hill, a garden, and the sea in the extreme distance, are all coloured with delicacy, and the effect of atmosphere is well given.

One of Cristofano Allori's most attractive pictures represents the Infant Jesus sleeping on the Cross. It is exquisitely finished in chiaroscuro and colour, though imperfect in drawing, and the manner is that of Correggio, whose Magdalene the artist had studied; on the parted lips there is a placid smile, which seems to tell of happy dreams, or, in accordance with the old superstition, the angels are whispering to the Child; the little arms are folded under His cheek, and the peaceful landscape background harmonises well with the subject.

The copy beyond, by Allori, of Correggio's celebrated Magdalene reading, is painted with the utmost delicacy.

The small picture of the Birth of Christ and the Presentation in the Temple are by Fra Bartolommeo (1475–1517). These little pictures formed the doors of a triptych, which had a relief within by Donatello; and Vasari remarks of them, 'It is impossible to paint better in oil.' In the first, Joseph is seated on the ground, contemplating the Child, whilst the Virgin kneels before the Infant Christ, who looks up lovingly in her face; two angels converse behind. The background is a beautiful little landscape. In the Presentation, the head of the high-priest is very fine, and the Child most lovely; the Virgin holds Him tenderly. Every detail is finished with care, whilst

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breadth in chiaroscuro and colour is carefully maintained. An Annunciation in chiaroscuro is on the back of the picture.[1]

Near this are two miniatures by Botticelli—the Friends of Holofernes discovering his headless corpse in the tent; and Judith followed by her nurse, who bears away the head. Both pictures are remarkable for grandeur of composition and finish. The first subject is treated with painful reality, though fine and rich in colour; the expression of horror at the discovery is given with the utmost truth. The second, though much repainted, is the more attractive of the two. A cool morning light is dawning over the distant landscape, where the hostile army is seen in confusion at the murder of their leader. Judith walks on calmly, and with a smile of triumph on her face tempered by serious thought. She carries a sword in one hand, an olive-branch in the other, and turns her head towards her attendant, who, cast in a coarser mould, is bending beneath her burden, and appears to move with hasty steps, as if in fear of pursuit. The head of Holofernes has the appearance of sleep still upon the dead features.

Hercules fighting with the Hydra, and the same hero throwing Antæus over the rock, are by Antonio Pollajolo. They are marvellous for the representation of strength, and a proof that grandeur of drawing and composition does not depend on size. The Medusa's head is supposed to be the celebrated picture by Leonardo da Vinci, of which Vasari writes:—'He took a fancy to paint a picture of a Medusa with a head-gear of serpents, the strangest and most extravagant invention imaginable; but as it was a work which required time, it remained incomplete.'[2] The original picture, of which this appears to be a copy, was long in the palace of the Grand Duke Cosimo I. The exaggerated chiaroscuro makes it difficult to distinguish any of the details. The eyes are turned backwards, and a film of vapour from the lips implies that life is

[1] See Crowe and Cavalcaselle, vol. iii. p. 442.

[2] See Vasari, *Vite de' Pittori.*

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not yet extinct. The serpents are a tangled mass, which glide and twist around the head; mice, toads, and other reptiles crawl about the dark cavern in which the Medusa is laid.

An Annunciation by Lorenzo Credi, with a predella in dead colour, represents the Creation of Eve, the Fall, and the Expulsion from Paradise; a garden walk is seen here in long perspective. The Virgin is in a room with three open arches; she raises her head in glad surprise; the angel's head is very fine and expressive, his hands are folded on his bosom. Both figures are, however, deficient in grace and elegance.

A lovely head of Santa Lucia is by Carlo Dolce (1616–1686), near which is a powerful portrait by Lorenzo Credi of his master, Andrea Verocchio. The small eyes are full of life and intelligence; the firm-set mouth and the muscles around are indicated so as to suggest movement; the spacious round forehead, and the quiet nostrils—all denote resolution and power. We have the portrait of a simple citizen, yet a great master. The hands rest easily on the ledge in front; to the right, a landscape is seen through an open window.

Another portrait by Credi represents Messer Alessandro Brascesi, Secretary to the Florentine Republic in 1497: an interesting head. The picture approaches so nearly in style and colour the portrait by an unknown artist mentioned in the first corridor, that we can hardly hesitate to assign them to the same hand. The portrait of an old man painted on a tile has marvellous character and animation, and is carefully drawn. Some suppose it to be the work of Tommaso Guidi di Giovanni, commonly known as Masaccio (1401–1428); others attribute it to Botticelli.

The head of a youth by Andrea del Sarto is supposed to be a portrait of a friend of the artist, who was a novice or student with the monks of Vallombrosa.

At the end of this room farthest from the window, and near the entrance from the room of Tuscan pictures, is a bowl for carrying gifts, on which Jacopo Pontormo has painted the

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Birth of St. John the Baptist; on this same wall is also a small sketch, by Fra Bartolommeo, of the Eternal descending on clouds, and borne up by Cherubim, whilst angels blow trumpets. The feeble light here makes it impossible to judge of the merits of pictures so far removed from the window, and few, if any, of them are of superlative merit. In one corner is the portrait of a lady taken in profile by Alessandro Allori. It is stiff and formal, but the pleasant smile on the face, the arched nose, full chin, and florid complexion, may have given the lady some claim to admiration in her day.

The head of a youth by Leonardo da Vinci (1452–1519) furnishes an admirable study for the portrait-painter. The eyes are liquid, the lips mobile; the smooth forehead, the fleshiness of the cheeks and rounded chin, have all the qualities of youth, yet retain the indication of bone and muscle beneath. The perspective of the head is carefully observed, the hair finely treated, and gradually lost in the dark-green background. The young man wears a black cap and dress, with a white collar fitting closely round his neck. The shadows of the flesh are carefully graduated, and, though injured by the cleaner, the tints of nature are produced with wonderful truth and delicacy.

The Temple of Hercules by Franciabigio (1482–1525), the friend and assistant of Andrea del Sarto, formed one side of a bridal chest: the colouring is harmonious, the draperies very finely drawn, and the heads are varied in expression; there is an agreeable landscape background. Cavalcaselle observes on this composition: — 'Of Franciabigio's late period—broad, brown, animated, and quickly done. Some figures taken apparently from Albert Dürer.'[1] Franciabigio's merits in his early days consisted, according to Vasari, in a careful attention to the rules of proportion; he adopted the method followed by Fra Bartolommeo, but later in life he aimed at producing many pictures, rather than any one of high excellence.

A predella in three compartments by Raffaello Botticini or

[1] See Crowe and Cavalcaselle, vol. iii. p. 512.

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Vanni was painted for the altar-piece of the Deposition from the Cross in the room of Tuscan masters. The subjects of this picture are—Christ Driving the Sellers from the Temple; His Entrance into Jerusalem; and the Woman of Samaria.

A lovely little Madonna and Child with St. John is an unfinished work by Fra Bartolommeo.

An Angel with Scarlet and White Wings, bending over a guitar, is by Rosso il Fiorentino (1494–1541). There are several other pictures here, but none of sufficient importance to deserve mentioning, although they bear the names of Vasari, Jacopo da Empoli, Federigo Zucchero, &c.

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CHAPTER V.

UFFIZI GALLERY—THE TRIBUNE—PICTURES BELONGING TO OTHER SCHOOLS.

THE Tribune is an octagonal room built by the Grand-Duke Ferdinand I. to contain his collection of camei and intagli. The cupola above was inlaid with mother-of-pearl, and the room was at first surrounded by carved ebony cabinets; whilst in the centre stood a splendid table of pietra dura, around which were placed the finest antique statues. The cabinets and gems have been removed, and the walls hung with a choice selection of pictures, which are not, however, seen to advantage, from the confined space and imperfect light.

Facing the door leading to the corridor is the celebrated Venus de' Medici. She is thus described in the notes of Mr. John Bell, from whose 'Travels in Italy' we have already quoted in other parts of this work: 'The Venus de' Medici, truly a subject for the little and beautiful, measuring only four feet eleven inches; exquisite in all its forms and proportions, but much injured in the restored parts; found in the Villa Hadrian in Tivoli.' The Venus was brought to Florence with the Apollino opposite, which is a rare example of a statue discovered entire. It was, however, unfortunately broken by the fall of one of the pictures, and the Tuscan sculptor, Bartolini, who undertook the repairs, concealed them by a worse injury, as he painted the whole statue, and thus destroyed the transparency of the marble; but the easy attitude, the dignity and grace of the figure, with the beauty of the face and limbs, are unaltered, and constitute one of the most charming of antique

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statues. The Dancing Faun opposite is in strange contrast with the elegance of the Apollino. Though the Faun was repaired by Michael Angelo, the original part of the statue continues the finest. Mr. Bell's admiration of this work makes him severely critical on the additions by the modern artist. 'This statue,' he proceeds, 'is perhaps the most exquisite piece of art of all that remains of the ancient; the Torso is the finest that can be imagined. . . . . It is adventurous to differ from so great a master as Michael Angelo, who, when he restored it, must have studied the subject well, and who is even said to have taken the idea of the head and arms from an antique gem; (but) he has given round and fleshy forms to a shrunk and somewhat aged figure, evidently intended for the caricature of drunkenness and folly. The limbs are all in a strained and staggering attitude. The whole body inclines forward, and there must have been a proportioned bend backwards of the head, to counterbalance the inclination of the trunk. Buonarroti has given too fresh and full a face for his shrunk, meagre, and dried-up body.' The remark that this statue is 'the caricature of drunkenness and folly' appears somewhat exaggerated; for it has rather the wild movements of a being half animal, half human—the faun of the ancients—engrossed with the pleasure of the moment and in the delirium of a Bacchanalian dance.

As a learned anatomist and art critic, Mr. Bell's observations on the remaining statues are no less interesting and important: 'The Knife Grinder, not exempt from faults, but most nteresting; the whole posture and the whole composition being singularly just and effective. The knife blade in the right hand touches the grinder; the body, slightly bent forward, is balanced by the resting of the fingers of the left hand on the block, whilst the head, for which the whole forms of the trunk are exquisitely prepared, is turned round. The figure is neither leaning nor resting, but is yet full of nature; the attitude being evidently that of momentary action. The eyes of the slave are not fixed on the work. His bony, square form, the strength

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of the neck, the squalid countenance, the short neglected hair, the character of a slave still more plainly written on his coarse hard hands and wrinkled brow; yet it is a slave, presented with all the fine broad expression of nature, bearing all the striking features of strength and labour. The Wrestlers, a beautiful little group; the figures too much under size, delicately and exquisitely finished for the subject. The slender limbs seem exiles from the body, and, owing to an affectation of anatomy and science, have too much fibre; the heels and toes are too small; the legs of the conqueror are stringy and quite out of drawing. The whole may be described as being a nice, well-finished little group, but wanting in grandeur, action and expression.'

Behind the statue of the Venus is placed the *chef-d'œuvre* on panel of Andrea del Sarto, the greatest colourist of the Florentine school. The Madonna, with her eyes cast down, stands on a pedestal; she holds a book, on which the Child steps, as with infantine grace and playfulness He climbs to her neck; the girlish features of the Madonna have a nobility and grandeur of expression rarely found in the works of Andrea. St. Francis and St. John stand on either side; St. Francis is an ordinary peasant with a mournful countenance; St. John, gentle, earnest, and very beautiful; most lovely angels support the Virgin. The composition of this picture is pyramidal, the extremities of the figures are drawn admirably, and everything is in just balance; there is great breadth of chiaroscuro; the colour is rich and harmonious, and a deep religious feeling and dignity pervades the whole.

Below this picture is one of the gems of the collection, a triptych by Andrea Mantegna (1430–1506). Finished with exquisite delicacy and care, it has at the same time all the grandeur of drawing and composition of a picture of larger dimensions. The subjects are: the Adoration of the Magi, with the Circumcision and the Resurrection on either side. It once adorned the Chapel of the Ducal Palace at Mantua,

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but was acquired by Don Antonio—the adopted son of the Grand Duke Francis I. and Bianca Cappello—and was placed in this gallery at his death in 1632.

To the left of this picture is a fine painting of a Sibyl by Guercino of Bologna (1590–1666), and a splendid portrait of a gentleman in a black dress, Jean de Montfort, by Vandyke (1599–1641).

The portrait of Francesco Maria II. della Rovere, Duke of Urbino, is by Baroccio (1528–1612). Francesco Maria was the last duke: his son Federigo married Claudia de' Medici, daughter of the Grand Duke Cosimo II., and died young, leaving an infant daughter, Vittoria, who was married when a child to her cousin, the Grand Duke Ferdinand II., to whom the Duchy of Urbino was promised as her dowry: her grandfather, Francesco della Rovere, however, was persuaded by the priests who surrounded him to withdraw this promise, and to bestow Urbino on Pope Urban VIII. Tuscany obtained, with Vittoria's diminished dowry, Raffaelle's portrait of Pope Julius II., and other valuable pictures.

Between these portraits is a picture of Venus by Titian (1477–1576), much celebrated for its fine colouring, and on the other side of the large painting by Andrea del Sarto is the companion picture of the same subject, also by Titian.

On the line below the first Venus, are the Samian Sibyl of Guercino, a very fine portrait of Beccadelli, a Bolognese prelate, and the Pope's Nuncio to Venice in 1552, by Titian ; as well as the Flight into Egypt, with St. Francis worshipping, by Correggio (1494–1534). The authenticity of this picture was at one time questioned, but it was decided to be an early work of the master, executed when he was only nineteen years of age.[1]

Near the door is a portrait of a lady by Raffaelle d' Urbino (1483–1520), drawn with freedom, yet with the utmost care, delicacy, and exquisite finish of detail. The picture was painted when Raffaelle was hardly twenty years of age, and when he

[1] Lanzi, *Storia Pittorica della Italia*, vol. iv.

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was under the influence of Leonardo da Vinci, whose style it closely resembles. Lanzi remarks of this picture:—'I am inclined to believe that the same characteristic of an affable, generous disposition, diligent in the search after perfect beauty, must have made them (Raffaelle and Leonardo) known to one another, even if they had not been united by friendship.' A certain resemblance to the painter himself, and the dress being that of a citizen who did not belong to Florence (which Raffaelle had visited at that period), make it probable that this is the portrait of his aunt Santa, who was married to a rich tailor, but who, when left a young widow, resided with his father, Giovanni; Raffaelle's mother had died when he was a child. This picture was brought from the Villa of Poggio a Caiano in 1713.[1]

Above the door leading from the rooms of Tuscan masters is a Madonna and Child with St. John and St. Sebastian, by Pietro Perugino (1446–1523). To the left of the door is another portrait by Raffaelle d' Urbino, called the Fornarina, or Baker's Wife; but so little resembling the picture of the same name in the Barberini Palace in Rome, that this is probably a misnomer, and the portrait is believed to represent Beatrice of Ferrara, the mistress of Lorenzo d' Urbino, the father of Catharine de' Medici. Passavant, the biographer of Raffaelle, places the date of this picture at 1512. The artist rises here to a fulness and depth of colour which can only be compared to Giorgione, who had died the previous year.

The Madonna del Pozzo, or Virgin at the Well, is attributed to Raffaelle, but is probably by Franciabigio. It is painted with much sweetness; the children are very lovely and playful; but neither the Virgin nor other parts of the composition have the grace and dignity of Raffaelle's paintings.

St. John in the Wilderness is the only painting on canvas by Raffaelle. Although a noble picture, the subject is treated as a study, and Passavant traces in the finished picture the

[1] See J. D. Passavant's *Rafael von Urbino*, vol. i. p. 184.

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hand of a pupil; it has, therefore, rather served as a valuable lesson for the young artist than awakened much interest in the visitor to the gallery.[1]

The Madonna del Cardellino—the Madonna of the Goldfinch—next the picture of St. John, is one of Raffaelle's most charming compositions, and belongs to his Florentine period. This great artist's works are divided into three styles: the first acquired when a diligent pupil under Perugino and Francia, and when his genius was kept in strict subordination to the rules and mannerism of these schools; the second beginning with his first visit to Florence, and intercourse with the great artists there, who awakened new ideas of the wider boundaries of Art; his third and last style belonging to his Roman period, when he had studied from Roman models and Venetian pictures, and had gained that grandeur of outline and composition, and richness of colour, which found their culmination in his latest works, the Transfiguration and the Madonna di San Sisto. The Madonna del Cardellino was painted in 1505, when Raffaelle was twenty-two years of age, for Lorenzo Nasi, a Florentine, who presented it to his bride. The picture was injured in 1548, when Nasi's house was shaken by an earthquake, but it was carefully repaired. 'It is,' as Passavant observes, 'full of lovely simplicity and heavenly grace, and the possessor held it in great honour all his life.'[2] The fresh and pure feeling in the composition and colour has a charm which no copy can wholly convey; and, however familiar we may be with repetitions and engravings, this picture can neither disappoint at first sight, nor cause satiety by being frequently visited.

To the right of the door is Raffaelle's majestic portrait of Pope Julius II., painted in his latest Roman manner, for the family of the pontiff, the Della Rovere. Julius II. was connected by marriage with the Duke of Urbino, the patron of the painter, who had likewise a friend in the youthful heir to the duchy,

[1] See J. D. Passavant's *Rafael von Urbino*, vol. i. p. 92.
[2] *Ibid.*

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the nephew of the duke, Francesco della Rovere. There is a repetition of this picture in the Pitti Palace, and both are probably by the hand of Raffaelle; a third is in the National Gallery of London. The original design in chalk is in the Palazzo Corsini of Florence. The character of the irascible and resolute old man, who united the genius of a ruler and warrior with taste for art and the refinement of a high-bred gentleman, is expressed in the features, attitude, and dress of the Pope.

Above the Madonna del Pozzo is a fine picture of Isaiah, by Fra Bartolommeo, and further on is the companion picture of Job. They are both very powerful in drawing and expression, and are painted in full deep colour. They were executed for a Florentine merchant, and made part of the great picture of the Resurrection of our Saviour, which is in the Gallery of the Pitti Palace.

Between the Prophets is a portrait of the Emperor Charles V. mounted on a splendid white charger. An eagle, holding a crown of laurel, soars above him. This picture is an imaginary portrait by Vandyke (1599–1641), since the Emperor died in 1558.

Above the portrait of Pope Julius II. is a beautifully-painted head of John the Baptist, by Correggio, which was formerly in the villa of Poggio a Caiano; on the other side of the door leading to the Corridor is the daughter of Herodias, bearing the head of the Baptist in a charger, with the executioner, by Bernardino Luini of Milan (1460–1530). Higher up, a very lovely Holy Family is by Paolo Veronese (1528–1588). St. John kisses the foot of the Infant Christ; St. Catharine, a beautiful Venetian woman, with her palm-branch, stands beside the Child; St. Joseph is to the left of the picture.

A most exquisite small painting by Correggio, of the Virgin Kneeling in Adoration of the Child, was a royal gift by the Duke of Mantua to the Grand Duke Cosimo II. A sleeping Endymion, by Guercino (1590–1666), is a good specimen of

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the Bolognese school of art. Two pictures of Adam and Eve are by Lucas Kranach (1472–1553), and beneath is a Holy Family, by Michael Angelo Buonarroti (1475–1564). The history of this last picture, given by Vasari, establishes its authenticity, otherwise it would be difficult to believe the great master could have been capable of such distorted and defective drawing, as in the arm and part of the figure of the Virgin. Her constrained attitude is characteristic of this artist's love of grappling with difficulties.

The Adoration of the Magi, by Albert Dürer (1471–1528), is interesting as an example of the work of the greatest of German masters. Christ Rising from the Tomb is by Lucas van Leyden (1494–1533). There are other pictures of merit in the Tribune, but in too obscure positions to be seen to advantage.

From the Tribune the visitor passes through a series of small rooms, containing pictures by artists from different Italian States, as well as Dutch, Flemish, German, and French.

In the first room of paintings of the Venetian and Lombard schools, and, on the wall to the left of the entrance from the Tribune, is a most exquisite picture, by Andrea Mantegna (1430–1506). The Virgin is seated with the Child on her knees, under a rock in the wilderness; a landscape in the background. The colour is sober but harmonious, the drawing and composition have much grandeur, and every detail is delicately finished. Not far from this picture is a lovely little sketch of St. Agnes crowned by Angels, by Paolo Veronese; also St. Anna presenting cherries to the Child, with St. John the Baptist, and Joachim, by Mazzolino di Ferrara (1481–1530). On the wall farthest from the window, to the right of the entrance, there is a very beautiful picture of children sporting under trees, by Francesco Albano (1578–1666).

On the opposite wall to the left, a most lovely little painting of a Holy Family is by Guido Reni (1575–1642), the infant St. John kisses the foot of the Child. Above it is another Holy Family of much beauty, by Annibale Caracci (1560–1609). A

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larger picture towards the centre of the wall, by Parmiggiano (1504–1541), represents a Holy Family, with St. Jerome and the Magdalene. The Virgin caressing the Child, by Carlo Cignani (1628–1712), a Bolognese painter of the school of Albano, is greatly admired. Cignani was, according to Lanzi, one of the most renowned painters of his time.[1]

The two rooms which follow contain many very interesting pictures, of the Dutch and German schools. Rembrandt Mieris, Ostade, Netscher, and Teniers are well represented in the first room, in their small pictures. A Holy Family, by Rembrandt (1606–1674), to the right of the entrance, is highly finished, and a most beautiful example of his treatment of chiaroscuro.

In the next room to the left, near the window is the portrait of an old man's head, by Holbein (1498–1554), one of that artist's finest works. In the catalogue it is given as a portrait of Zwinglius; but as the great reformer died in battle at the age of forty-seven in 1531, this portrait of a feeble old man was probably that of some burgomaster, of the town of Basle. It is painted with hardly any shadow, yet the relief and the *morbidezza*, or tenderness of flesh, are perfect, whilst the expression is most life-like. There are several other portraits in this room, also by Holbein; but one, if authentic, would be of especial interest to the English visitor, as it is supposed to represent Sir Thomas More, when young. This portrait, if really his likeness, must have been painted soon after the artist's arrival in England in 1526, when More was forty-six years of age. Holbein worked for three years in Sir Thomas More's house at Chelsea, where Henry VIII. visited the Chancellor, and expressed his pleasure in the painter's works. The picture hangs on the wall to the left and near the door, and whether of Sir Thomas More, or whether by Holbein, or—as some suppose—by an Italian artist, it is a good painting. On the opposite side of the room, near the door of exit, is another very interesting

[1] Lanzi, *Storia Pittorica della Italia*, vol. v., 'Scuola Bolognese,' p. 145.

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portrait by Holbein, of one Richard Southwell; small tablets of bronze on the frame bear inscriptions, describing him as a Councillor of State under King Henry VIII. A portrait of Luther at the farther end, opposite the window, is by Kranach; Luther's wife, Catharine Bora, by Holbein, is a superior painting to that of Kranach. Near these are two interesting small portraits in one frame, also by Kranach, of the Protestant Electors John and Frederick. Above the portrait of Southwell is a fine portrait by Albert Dürer of his father, and beside it, another excellent portrait of a man at his prayers by Hans Hemling or Memling (1440, living 1499).

Not far from these is one of Claude Lorraine's charming landscapes, which has been engraved in his Liber Veritatis. Two pictures here are by Adrian Brauer, the rival of Teniers (1608–1640).

The rooms that follow are devoted to the Flemish and French schools. A very lovely portrait of the Princess Claudia, daughter of the Grand Duke Ferdinand I., and wife of the Archduke Leopold of Austria, is by Justus Sustermans (1597–1681). There are two other good portraits by the same artist, of a gentleman of the Puliciani family, and of a lady. He has also a picture here of St. Margaret and the Dragon.

In the last room containing paintings by French artists, to the right of the entrance is the portrait of the celebrated beauty, Madame de Grignan, the daughter of Madame de Sévigné, by Peter Mignard (1610–1695). A small portrait of Madame de Sévigné, by the same painter, is at the farther end of the room facing the window. Alfieri and his wife, Countess of Albany, and widow of the young Pretender, are painted by Saverio Fabre (1766–1837). A very fine portrait of Bossuet is by Rigaud (1659–1743). There are two portraits of gentlemen attired in black, by Philippe Champagne. The portrait of Jean Jacques Rousseau is by Nicolas Largillière, of Paris (1656–1746). This artist was esteemed for his fresh and transparent method of colour, and his correct drawing. A young girl and

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boy placed opposite one another near the entrance to this room, and called Pilgrims, are by Alexis Grimon, who died in 1740. His vigorous style and good colour gave promise of great eminence in his art, but an idle, dissipated life obliged him to work only for the payment of his debts.

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CHAPTER VI.

UFFIZI GALLERY—VENETIAN PICTURES.

THE first room off the third corridor contains a valuable collection of Venetian pictures. To the left of the entrance is a portrait said to be that of the Condottiere, or Captain of Free Companies, Bartolommeo d' Alviano, and, with still less probability, to have been painted by Giorgione. Above it is a very lovely small picture by Paolo Veronese (1528–1588) of St. Catharine in prayer, before her martyrdom. Near these pictures, high on the wall, is an interesting portrait of the sculptor Sansovino, by Titian (1477–1576). A head of a youth and another of a boy are by Paris Bordone (1513–1588), an artist who followed in the steps of Giorgione, and is remarkable for warmth of colour.[1]

The Annunciation by Paolo Veronese, an unfinished work, is a good example of the method practised by this master. We here see the cool tone of colour he used in the preparation for daylight effects, which are treated by him with such marvellous truth. According to a nearly contemporary author, 'Paolo Veronese always placed his figures in a large space, with the accompaniment of rich architecture. In his colouring he made use of a half tint in flesh, as well as drapery and architecture, laying in the first sketch with the utmost purity of drawing and composition.'[2] The Virgin here is very lovely; a long garden

[1] See *Handbook of Painting in Italy*, by Dr. Franz Kugler, edited by Sir Charles Eastlake, p. 373.

[2] See Boschini, *Le ricche Miniere della Pittura Veneziana.*

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walk is seen in perspective through an arch, and there is a pavement of variegated marbles in the foreground. Six fluted columns on either side of the arch give the idea of a portico in which the Virgin is at prayer; but the accessories belong rather to a princess in her palace than to the simple maiden of Nazareth. A small picture under glass, by Vittore Carpaccio, who flourished in 1500, of a number of figures, is a new and valuable addition to the gallery.

The Dead Christ in the midst of the Apostles is a very beautiful and delicately executed drawing by Gian Bellini (*c.* 1428–1516); and near the door is a very fine full-length figure of a gentleman dressed in black by Morone (1510–1578).

A very lovely little picture of the Martyrdom of St. Justina, by Paolo Veronese, to the left of the door, is followed by a Madonna and Child surrounded by heads of Cherubim, by Titian; the tone of this picture is heavy, probably the fault of the restorer, and the Virgin, a lovely Venetian woman, wants expression.

Venus lamenting the death of Adonis, by Alessandro Bonvicino or Il Moretto of Brescia (1514–1564), is a splendid piece of painting; and Moses with the flocks of his father-in-law, by Leandro Ponte da Bassano (1558–1623), is also very fine and of a deep full colour.

One of the most important pictures in this room is by Tintoretto (1512–1594), though attributed to one of his school —the Entrance of our Saviour into Jerusalem. It is original in treatment, full of life and variety, and true to nature.

High on the fourth wall is a fine portrait of Admiral Venier, by Tintoretto. He wears a crimson silk mantle over his armour, one hand rests on a helmet; the sea is seen through the open window.

The portrait of the Duchess of Urbino, by Titian, is most interesting for composition and colour, though this last has suffered greatly from the cleaner, and the soft Venetian glazes

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have been destroyed, leaving the face hard and sharp in outline. Her portrait when young is in the Pitti Gallery, where it was long known under the misnomer of the 'Bella di Tiziano.'

Near the entrance to the room is the husband of the Duchess, also by Titian, a very fine picture, and in better preservation. Francesco della Rovere I. was the grandfather of Francesco Maria II., whose portrait by Baroccio is in the Tribune. This Duke was one of the most successful generals of his time. He was the nephew and adopted heir of Guidobaldo da Montefeltro, Duke of Urbino, and great nephew of Pope Sixtus IV. Educated under the auspices of men of genius and learning, who formed the Court of Guidobaldo and his Duchess Elisabetta Gonzaga, Francesco was the friend of the youthful Raffaelle, who is said to have painted him, when a fair young man, in his fresco of the School of Athens. During the reign of Pope Alexander VI. (Borgia), Guidobaldo was deprived of his duchy, and Francesco of his hereditary possessions; but when another uncle of Francesco became Pope, under the name of Julius II., he was restored to his rights, and after the death of Guidobaldo succeeded to the Duchy of Urbino. When hardly eighteen years of age, he was entrusted with the command of the Papal forces; but when Leo X. succeeded Julius as pontiff, the Duchy of Urbino was too tempting a morsel, and the new Pope seized on various pretexts to deprive Francesco of his dominions; he at length succeeded in banishing Francesco, and he then created his own nephew, Lorenzo, the father of Catharine de' Medici, Duke of Urbino; the new duke was, however, as much hated as Francesco was beloved, and when, on the early death of Lorenzo, Leo proposed to include Urbino in the Papal States, Francesco, aided by his own people, recovered his dominions, and assumed the command of the allied armies of Italy. He was present at the coronation of the Emperor Charles V. at Bologna, in 1530, and died in 1538, at the age of forty-seven. His Duchess, Eleonora Gonzaga, was related to his aunt

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Elisabetta, the wife of Guidobaldo di Montefeltro, Duke of Urbino.

Between the portraits of the Duke and Duchess of Urbino is a large painting by Carlo Cagliari (1570–1596), the son of Paolo Veronese; it represents the Virgin in glory with Saints below.

St. Margaret bearing the Palm of Martyrdom, above the door, is by Palma Giovane (1544–1628).

Entering the farther room, to the right is a battle-piece by Titian, the sketch for a large picture of the Battle of the Bridge at Cadore, in which the Condottiere, or Captain of Free Companies, Bartolommeo Alviano, is seen on one side in front, with his hand on his bâton of command. The picture itself was painted for one of the rooms of the Ducal Palace at Venice, and was destroyed by fire in 1570. The landscape is a faithful representation of the neighbourhood of Cadore, Titian's birthplace.

There is a striking portrait on the next wall, in glowing colours, of a man with a red beard and hair, by Paris Bordone (1513–1588); and above it is the portrait of Giovanni de' Medici of the Bande Nere by Titian. Giovanni was the father of Cosimo, the first Grand Duke of Florence. He served as a captain of a Free Company in the wars against the Papal general, Francesco della Rovere of Urbino, whose picture we have just noticed. Giovanni also fought against the French, and was killed at the battle of Mantua in 1526.

The Marriage at Cana of Galilee by Tintoretto is the sketch for his celebrated painting on the ceiling of the Sacristy of Santa Maria della Salute at Venice.

Below is the sketch by Titian of the Virgin and Child for his beautiful picture in Santa Maria de' Frari at Venice; his method of work may here be studied. Boschini, a contemporary and friend of Palma Giovane, thus describes Titian's practice:—'He grounded his picture with such a layer of colour, that it served as a bed or foundation on which to build

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the expression; and I have myself seen the bold touches given by a brush laden with colour, sometimes a stripe of pure *terra rossa*, which he used as a half tint, sometimes with white lead, whilst with the same brush he painted in red, black, and yellow, and thus formed the relief for a light.'[1]

Two interesting pictures here are attributed to Giorgione. The first represents the Infant Moses offered his choice between burning coals and gold, in the presence of King Pharaoh; the second, the Judgment of Solomon.

A picture of the Madonna and Child, in which the Child, wears a coral necklace, and presents a pomegranate to St. Catharine, is by Titian, and extremely lovely.

The much-admired Flora by Titian is painted with wonderful gradation in the flesh tints; the luxuriant loveliness and golden hair of the female represented are the only merits which constitute this picture such a favourite, as there is an utter want of soul or expression in the face. Near it is a most splendid portrait by Giovanni Battista Moroni (1510–1578) of Giovan Antonio Pantera, the author of the 'Monarchy of Christ,' which was published in 1535. He is in a black dress; a white parchment volume is before him.

On the third wall the Virgin and Child, to whom St. John is presenting flowers with St. Anthony beside them, is a most lovely composition by Titian.

Beyond this picture is a splendid painting of the Crucifixion by Paolo Veronese, evidently a sketch for a larger work. The centurion, to the right, is on a noble white charger, which is

[1] 'Abassava i suoi quadri con una tal massa di colori che servivano per far letto o base alle espressioni che sopra poi li doveva fabbricare; e ne ho veduti, anch' io, de' colpi resoluti con pennellate massiccie di colori, alle volte d' un striscio di terra-rossa schietta egli serviva per mezzatinta, altre volte con una pennellata di biacca; con lo stesso pennello tinto di rosso, di nero e di giallo formava il rilievo d' un chiaro.'—*Le Miniere della Pittura, con aggiunti di Boschini.*

This sketch has, however, been supposed to be a copy by Sir Joshua Reynolds, when he was studying Titian's manner at Venice.

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dashing forwards, and nearer the foreground are the soldiers, who draw lots for the garment. St. John is seen to the left, leading the Virgin away. The picture is rich in colour, and has truth and variety of expression.

A good portrait by Tintoretto represents the sculptor Sansovino.

Near the door is the portrait by Titian of Catharine Cornaro, Queen of Cyprus, as St. Catharine, with her wheel of martyrdom, which might here be equally typical of the wheel of fortune. The great grand-daughter of Marco Cornaro, Doge of Venice, this lady was married to the son of Lusignan, King of Cyprus, on which occasion she was formally adopted a daughter of the Republic. When left a widow in 1475, she was obliged by the Senate to resign to them her right over the island, and to return to Venice, where, however, she was allowed to pass the rest of her days in regal state.

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CHAPTER VII.

UFFIZI GALLERY—SALA DI LORENZO MONACO.

A NARROW passage leads to the Sala di Lorenzo Monaco. The walls of this passage are covered temporarily with portraits of various artists, for which there is no space in the two large rooms assigned for the purpose. The artists best known are Northcote when young—a good picture ; Hayter, a feeble painting ; a small but interesting portrait of Gavin Hamilton, who spent most of his life in Rome, where he became eminent as an antiquarian, as well as painter ; and the American, Healey. Nanteuil represents the French school, and the rest of the space is occupied by portraits of artists—German, Italian, and of other nations, of whom only a few are known even by name to the English visitor.

Some of the most important pictures belonging to the Gallery are collected in the room at the end of this passage. The two principal are by Lorenzo Monaco (1370–1425 ?), and by Fra Angelico. Though alike in simplicity of thought and in religious feeling, these two friars differed essentially as men and as painters. There is more force and more gorgeous colouring in Lorenzo, greater purity and elevation in Angelico. The altar-piece by Monaco, who is first mentioned as a painter in 1410, was executed for his own Monastery of Santa Maria degli Angeli in Florence. It was removed to the Abbey Church of San Pietro a Cerreto, near Certaldo, in the Val d' Elsa, in the sixteenth century, where it remained until 1840. The frame is richly decorated and gilt, having three pinnacles at

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the top, within which are enshrined representations of the Eternal between Seraphim, the Virgin, and the Angel of the Annunciation; on either side of the frame are small figures of the Prophets of the Old Testament. The subject of the picture is the Coronation of the Virgin; she is attired in white, and, with hands clasped in adoration, bends her head to receive the crown, which the Saviour is placing on her head. Most lovely angel heads appear behind and beneath the canopy of the throne; two in white garments, with their arms folded, kneel at the feet of the Saviour and the Virgin; two others swing censers in the foreground, and a third, in the centre, plays the organ. The saints who are assembled as spectators, are all male, and though earnest in expression, have coarse and common faces; they rest, or float on the blue star-lit arch of heaven. The colouring is clear, vivid, and powerful. The predella below is the most beautiful part of the picture, both from the dramatic manner in which the story is told, and from the delicacy of colour and beautiful expression of many of the heads. The compartment farthest to the right represents St. Benedict restoring a brother monk to life, who has been crushed by a wall falling on him; a mischievous little devil is occupied trying to loosen the stones. Next follows St. Benedict paying a visit to his sister Scholastica and her community of nuns; according to the legend, after conversing on spiritual matters, he was preparing to depart, when Scholastica prayed that he might be detained, and immediately such a storm arose that St. Benedict had to remain some hours longer.[1] In the same compartment St. Benedict is saving a monk from drowning. The two central compartments which divide the story of the saint contain the Visit of the Magi, and the Virgin and Joseph worshipping the Child. Beyond these St. Benedict is seen leaving his monastery for the wilderness; as he passes out, his countenance is that of one lost in anxious thought; a little devil pulls him along. In the same compartment he is represented amidst the rocks,

[1] See *Monastic Orders*, by Mrs. Jameson.

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whilst a brother lowers down food to him in a basket. The Death of St. Benedict is, perhaps, the most beautiful of the series. A monk in a black mantle reads the service over his body; some kiss his hands, and some his feet; all are absorbed in grief, except one behind, who with a singularly beautiful countenance looks upwards, where the soul is seen ascending to heaven, guided by an angel.

To the right of this picture is a Madonna enthroned with Saints, by Domenico Veneziano (*d.* 1461), who, although born in Venice, received his artistic education in Tuscany. He lived in the early half of the fifteenth century, and made use of linseed oil in his distemper pictures, which gave rise to an idea that he had learned the art of oil-painting from the Flemings. The colour of this picture is peculiar and gaudy in its pale pinks and greens; the shadows are a greenish grey. The Madonna, with the Child on her knee, is seated in a shrine composed of pointed arches, supported by tall, slender columns; below is a gay-coloured carpet spread over a pavement of variegated marbles. On one side stands St. John the Baptist, whose ugly features and attenuated limbs recall the same figure by Andrea del Castagno, a contemporary painter, in Santa Croce. Beside St. John is St. Francis in the grey habit he adopted in the commencement of his Order; his attention is riveted on the book he holds in his hand, and his countenance is suggestive of calm and pleasant thought. Opposite to these two saints are St. Nicholas and Sta. Lucia; the latter figure is pleasing, and the drapery falls in large and graceful folds; her hands are well drawn and elegant; she is fair, with a high forehead and golden hair, but her expression is insipid. Domenico Veneziano probably studied in the same school with Fra Angelico, but partakes of the mannerism of Andrea del Castagno. He was the master of Bicci di Lorenzo and of Pier della Francesca, by whom there is a picture in this room, and who owed his precision in drawing and his clear firm outlines to Veneziano, for both of which qualities this artist was remarkable.

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An Adoration of the Magi by Sandro Botticelli, whilst retaining the strong individuality of the master, is after the manner of Fra Filippo and of the Pollajoli. He painted this picture shortly after the death of Cosimo de' Medici, the Pater Patriæ, and has represented him attired in a robe of black and gold, kneeling before the Madonna, and kissing the feet of the holy Child. A young man to the left, in the foreground, who looks down with a haughty air, may represent Lorenzo the Magnificent, the grandson of Cosimo. Two youths to the right, one of whom wears a robe of white and gold, the other dressed in black and red, and with dark hair, are supposed to be portraits of Giuliano (the grandson of Cosimo and brother of Lorenzo the Magnificent), who was murdered in the Pazzi conspiracy, and of his uncle Giovanni, the son of Cosimo, who died just before his father. Neither survived their youth, and this picture was probably painted to commemorate those of the family recently deceased. The elderly man in a scarlet mantle kneeling beside them may be supposed to represent Lorenzo, the brother of Cosimo, and the ancestor of the Grand Ducal branch of the Medici. The Holy Family is the weakest part of the picture; but the figure of Joseph stands gracefully, in earnest contemplation of the Virgin and Child. The group of attendants are evidently portraits. Vasari mentions this painting as one of the best of the period.[1]

Above, is a Madonna adoring the Child, by Lorenzo Credi; an angel crowns the Child with olive; the landscape background, though conventional, is in good perspective; the outlines are hard, but correct; the colour pale; the Child is in a natural attitude, and the limbs delicately rounded and infantine. Credi was a conscientious and diligent artist: the companion of Leonardo da Vinci in the school of Andrea Verocchio, he endeavoured to vie with him in the hard smooth surface he gave to his pictures; and, as he lived at a period when artists

[1] See *Vite de' Pittori*, by Vasari, p. 115.

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were gradually substituting an oil medium for distemper, Credi himself carefully prepared his vehicle and pigments.

A painting by Domenico Ghirlandaio represents the Madonna seated in a shrine, her feet resting on a rich carpet laid over steps of variegated marbles, and with a vase of lilies below. In the background is a trellis, with cypresses and roses appearing above. The archangels, Michael and Raphael, stand on either side of the Holy Family, whilst inferior angels, like a troop of little schoolgirls, are gathered in playful attitudes behind; two of their young faces peep between the bars of the trellis. They none of them possess a high or refined type of beauty, but, like the Virgin, their faces are round, fresh, and innocent. St. Michael, a beautiful youth, stands with his sword in his hand; Raphael, the guardian of human souls, clothed in long garments, has a casket in his hand, supposed to contain the charm against evil spirits. St. Zenobius and St. Justus kneel in front; both heads are fine. St. Zenobius may be recognised by the Florentine lily on the clasp of his mantle. The drawing of this picture is firm and free; the colour clear and simple. Ghirlandaio painted it in his youth for a church of St. Justus in Florence, which was destroyed during the siege of 1529, at which time this work was carried to the Church of La Calza, near the Porta Romana, whence it was removed to the Gallery of the Uffizi in 1857.

A large and important work by the most individual artist of the Florentine school follows: viz. a Tabernacle in the form of a diptych, or panel enclosed within two doors, executed by Fr Angelico for the Guild of Flax Merchants in 1433; it was in their residence, near the Mercato Vecchio, until 1777, when it was removed to this gallery. On the panel are the Virgin and Child, life-size, with a curtain of cloth of gold behind, whilst on the surrounding arch, are angels of surpassing loveliness, playing musical instruments, the trumpet, organ, cymbals, psaltery, &c. Inside the doors are represented St. John the Baptist and St. Mark; outside, St. Mark as the patron saint of

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the Guild of Flax, and St. Peter.[1] The predella to this picture is in the room of Old Masters, in the Uffizi.

The Birth of Venus is a fine example of Botticelli. Though inferior to Fra Angelico in the qualities of spiritualised beauty and refinement of form, Botticelli has greater strength, with earnestness, purity, and even grace; it is in the realm of profane story and allegory that he delights to indulge his luxuriant fancy. The goddess has newly risen from the sea, and stands on a shell; a nymph, typical of spring, prepares to throw a red mantle over her, whilst Zephyrus and Aurora waft her towards the shore. The hands and feet of Venus have evidently been studied from classical sculpture; they are drawn with care and elegance, and she stands gracefully with an air of timid bewilderment at first awakening to existence; the tenderness of her expression gives an interest to features which are without any claim to a high order of charms, and invests them with a certain beauty. Spring, as she bounds forward, hardly seeming to touch the ground, is wonderfully buoyant for a figure so clumsy; the movement produced by the wind on her dress, and on the mantle she holds towards Venus, is well given. The male and female figures, Zephyrus and Aurora, scatter roses and breathe on the goddess, their garments are blown back in a contrary direction by the current of air caused by the rapidity of their descent. The sky is grey as in early morning; the ripple on the sea is marked by a succession of even conventional curves; the golden light of dawn touches the edge of the shell and the rushes in the foreground, and sparkles on the sea-shore; but the general tone of the picture is sober. It is painted in distemper, and was executed by order of Lorenzo de' Medici for the Villa of Castello, for which villa Botticelli also painted an Allegory on Spring, now in the Florentine Academy.

Beneath is a predella by Francesco d' Ubertino, surnamed

[1] See Bargello, room containing the works of Luca della Robbia, for beautiful frame which once contained his picture.

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Il Bacchiacca (1494-1557), a pupil of Perugino, and of the best Florentine colourist, Andrea del Sarto. He painted this predella for the Church of San Lorenzo. Though the drawing and composition are feeble, the colour is agreeable : the subject is taken from the life of St. Acasius ; in the centre the Emperor Hadrian subdues a rebellion by the help of angels ; on the left, Acasius and his comrades are baptised ; on the right, they are crucified on Mount Ararat : a lovely Tuscan landscape forms the background. The commander on horseback, in the compartment to the right, is drawn with much spirit, and the angel gathering laurel leaves is very lovely.

Over the door is a picture of the Madonna and Child with St. Joseph, by Ridolfo Ghirlandaio, the nephew of Domenico (1483–1560). On the wall beyond is an altar-piece, by Gentile da Fabriano (1370–1450), representing four saints—St. John the Baptist, St. Nicholas with his three golden balls, Mary Magdalene, and St. George. On the vestment of St. Nicholas are miniatures of the Birth of Christ, the Worship of the Magi, the Flight into Egypt, the Massacre of the Innocents, the Presentation in the Temple, and the Entombment. One of the disciples visiting the sepulchre is gazing at the angels who watch beside it. The predella below is by Benozzo Gozzoli (1420–1498), the pupil of Fra Angelico, who without possessing the highest order of genius, had great versatility, with a redundant fancy ; the pleasing, as well as animated character of his works, both landscape and figure, earned for him a name among the best artists of his time. The painting before us does not give a just idea of his powers, which can alone be appreciated in his frescoes in the Campo Santo of Pisa, and in his other beautiful frescoes of the Riccardi Palace in Florence. In the centre of this predella Christ is rising from the tomb, with extended arms, displaying the wounds in His hands, from which the blood trickles towards the shoulder, thus showing the position on which He hung on the cross; He looks down with a peaceful smile, for 'all is accomplished.' On one side St.

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John gazes at Him with confiding love; on the other, the Magdalene, the type of repentant sinners, weeps bitterly. In a compartment to the right of the spectator are represented St. Anthony and St. Benedict; to the left, the Marriage of St. Catharine. She stands timidly at a little distance from the Infant Christ, whilst extending her hand to receive the ring; the Child looks down with a sweet smile, and raises His hand to bless, whilst His mother gazes fondly on Him. It has been suggested that this predella belonged to the Chapel of the Riccardi Palace, and that the picture to which it was attached is lost; if this be true, the picture by Fra Filippo in the room of Old Masters may have been painted earlier for the same chapel, and been replaced by that of Benozzo Gozzoli.

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CHAPTER VIII.

UFFIZI GALLERY—THE PORTRAIT, BAROCCIO AND NIOBE ROOMS.

THE two next rooms were built by Cardinal Leopold de' Medici for his collection of portraits of distinguished artists from all countries, beginning from an early period, and, whenever it was possible, painted by themselves. Following the example of the Cardinal, succeeding rulers in Tuscany have invited celebrated painters and sculptors to send their portraits to the Uffizi Gallery.

On the wall to the right of the window in the larger room is a highly-finished portrait of Leonardo da Vinci, who was no less distinguished for the influence he exercised on contemporary art and artists, than for the beauty and finish of his style of painting, and the universality of his genius in other branches of knowledge. Near his portrait is that of Masaccio, painted in tempera ; he is in his working-day dress ; the face is youthful and interesting in expression, though hardly giving an idea of the power displayed in his frescoes. Above him are portraits of the Spaniard Diego Velasquez (1594–1660), of Giulio Romano (1492–1546), and of Raffaelle. The portrait of Andrea del Sarto painted on a tile represents him in middle life ; beyond, is a good portrait of Cristofano Allori. In each portrait is traced more or less the character of the artist ; the power united with refinement of Leonardo da Vinci, the idealism of Masaccio, the grace of Raffaelle, and the realistic mind of Andrea, apparent in all his pictures, however they may receive

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a touch of poetry from grace of movement, and his delight in rich and harmonious colour.

Facing the windows is a very interesting portrait of Hans Holbein; the serious, thoughtful, and indomitably patient German artist is here well depicted. Near him is a good portrait of his contemporary, Quintin Matsys, the Antwerp blacksmith and painter (1450–1529). Above is a very fine portrait of Rubens (1577–1640), as well as another of Vandyke (1599–1641), and near the entrance a beautiful portrait of Perugino. On the other side of the entrance and still facing the windows are portraits of Franz Miers (1635–1681), and a very excellent highly-finished likeness of Gerard Dow (1613–1674), as well as a singular portrait of Albert Dürer (1471–1528).

On the wall to the left of the window are portraits of celebrated Venetian artists, among whom the most remarkable are Jacopo Bassano (1510–1592), Leandro Bassano (1558–1623), Titian, Tintoretto, and Jacopo Palma, il Vecchio (1480–1528). Above the portrait of Titian is that of Paolo Veronese, and of the French painter and engraver Callot (1593–1635).

After these, the most interesting portraits are those of Cigoli, Federigo Baroccio, Jacopo d' Empoli, Giovanni di San Giovanni, Pordenone, Poccetti, Santo di Titi, and Vasari. Besides Tuscan artists, there are portraits of the great Bolognese Caracci Agostino, Annibale, Ludovico, and Antonio il Gobbo, or the Deformed, of the sixteenth and seventeenth centuries; likewise of Guido Reni, Guercino, Domenichino, and Carlo Dolce. Luca Cambiasi (1527–1585) represents the Genoese school, and Dosso Dossi (1479–1542) the Ferrarese; the portrait of Parmiggiano (1504–1546) is also interesting; there is no portrait of Correggio.

In the smaller room are portraits of Angelica Kauffman (1742–1807), and of Madame Le Brun (living in 1828); this last portrait is so great a favourite that it is generally with the copyist in the large room. As a painting it is excellent, and the

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bright animated countenance of the artist, who is dressed in a black gown with a red sash, a wide muslin frill round her neck, and a turban, is very attractive.

The most interesting of the Dutch masters are Rembrandt (1606–1674) and Gerard Honthorst, or Gherardo della Notte (1594–1660); also Sir Anthony More (1519–1576), whose portraits of Englishmen are so well known.

Of the English school, Sir Joshua Reynolds (1723–1792), painted in the red mantle of President of the Royal Academy, is the finest painting in this room, and it has been admirably engraved by Raffaelle Morghen; Sir Godfrey Kneller (1648–1723), who, though from Lubeck, spent most of his artist life in England; Northcote (1746–1831), the friend of Reynolds, of whom there is a better portrait in the small corridor leading to the room of Lorenzo Monaco; George Harlow (1787–1819), and Thomas Murray, the eminent Court painter to King William III. and Queen Mary (1666–1724). Besides these old masters three of our living painters have recently presented their portraits to this Gallery, viz.: the President of the Royal Academy (Sir Frederick Leighton), Watts, and Millais.

The French school is represented by the modern artists, Ingres, Flandrin, the Vernets and Ary Scheffer, with others of equal distinction. There are few German names of eminence, neither Cornelius nor Kaulbach having their portraits here; their contemporary Overbeck, however, represents German art in the early part of this century; his portrait is near the door leading to the larger room. Amongst modern Italians, those best known to foreigners are the sculptor Canova, and the engraver Raffaelle Morghen.

In the centre of the large room is the celebrated Medicean marble antique vase, which has a beautiful relief, representing the sacrifice of Iphigenia.

Returning to the corridor and passing the room of inscriptions, which belongs wholly to sculpture, the visitor arrives at that assigned to the principal work of Baroccio, a Florentine

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artist of the period of the decline, but who, with Cigoli and others, attempted the revival of art in Florence. The large picture on the wall to the right, by Baroccio, represents the Madonna del Popolo; the Virgin interceding with her Son for the benediction of certain charitable persons who have bestowed alms on the poor and on widows. This picture is painted in the artist's usual florid style; the principal figures are feeble, and the Madonna commonplace. An angel to the right of the Saviour, looking down at the spectator, is, however, very lovely, and there is an interesting group below painted with nature and grace, of a mother bidding her two children look upwards.

A good Gherardo della Notte, of a group of angels worshipping the Child from whom the light proceeds, is on the wall to the left of the door. Gerard Honthorst, of Utrecht, was born in 1592, and died about 1680. On either side of this picture are portraits of Bartolommeo Panciatichi and his wife, Lucrezia de' Pulci, by Agnolo Bronzino. The picture of Lucrezia is hard in outline but clear in colour, and the hands are drawn with care. The family of the Pulci stand recorded as far back as the days of Charlemagne, when they were among the Florentine nobles who lived within the first circuit of walls; but the name is best known by Luigi Pulci, born in 1431, the author of the 'Morgante Maggiore.' The Pistoiese family of Panciatichi boast of a still more remote origin, and trace their ancestors to a Roman consul. The husband of this Lucretia, Bartolommeo, was a man of some literary fame; he imbibed Protestant opinions when residing at the French Court, and in 1552 was imprisoned by the Inquisition.

A good picture above the portrait of Bartolommeo Panciatichi of the Virgin holding the Infant Christ wrapped in swaddling clothes, is by Luca Cambiasi, of Genoa (1527–1585).

The portrait of the celebrated Galileo Galilei, the founder of the School of Experimental Philosophy, born at Pisa, 1564, is by Justus Sustermans: Galileo died 1642.

To the left is another good portrait by a Fleming, Franz

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Porbus (1570–1620), of the sculptor Francavilla, who executed the groups outside the church of the SS. Trinità at Florence.

The large picture of the Virgin and Child appearing to St. Louis of Toulouse, when kneeling at the altar, is a fine work of Carlo Dolce (1616–1686). The earnest prayerful expression of the saint, and the playful expression of the Infant Christ are beautifully rendered.

A Holy Family, by Giovan Antonio Sogliani (1481–1533), is very agreeable in colour, and resembles, in its general treatment, the works of Lorenzo Credi and Fra Bartolommeo, of whom the artist was a faithful imitator; he was held in such high estimation by his contemporaries that he was considered a rival to Andrea del Sarto. Near this is a good portrait of a lady holding a cameo in her hand, by Agnolo Bronzino; behind her is a kneeling statue. The marriage of Cana in Galilee, by Alessandro Bronzino, is a feeble production.

In the centre of the wall facing the entrance is a large picture by Honthorst: the Worship of the Shepherds. A Magdalene, by Carlo Dolce, on one side, and the Virgin, by Sassoferrato, on the other, are both favourite pictures. There is a bright portrait of Helen Forman, Rubens' first wife, in the corner to the right. Large and important but dark pictures, by Caravaggio (1495–1543), Jesus Disputing with the Doctors, and the Pharisee with the Piece of Money, occupy the space between; and above them are two full-length portraits: the first, by Franz Douen (1656–1727), of a lady named in the catalogue Elizabeth Hourey, probably Hervey, and English; to the left the portrait of Margaret of Lorraine, by Vandyke. She was sister of a Duke of Lorraine, and married to Gaston of Orleans, the younger brother of Louis XIV. of France, by whom she became the mother of Margaret of Orleans, the unhappy wife of the Grand Duke Cosimo III.

A large equestrian portrait of Philip IV. of Spain, by Velasquez (1594–1660), faces the Baroccio picture. It is the finest picture in this room, and the Florentine sculptor, Tacca,

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is said to have modelled his likeness of the king for his statue in Madrid from this painting.

A pretty bright young girl's head to the right of the Velasquez is by Baroccio. The portrait of Claudia Felicia, the second wife of the Emperor Leopold, is one of the best works of Carlo Dolce; the Princess has overturned an idol, and places a crucifix in its stead; the date is on the book before her, 1675.

High on the wall beside the entrance, is a picture by Albani, the Infant Jesus surrounded by angels offering Him the instruments of the Passion. Below it is a Boar Hunt, by Snyders (1579–1657).

In this room are some very fine tables in pietra dura, or Florentine mosaic, designed by the most celebrated artists of the seventeenth century—Ligozzi, Poccetti, &c. The table beneath the Worship of the Shepherds by Honthorst, is of inferior workmanship to the others, though supposed to be that ordered by the Grand Duke Francis I. in 1568 for the altar of the Medici Mausoleum in San Lorenzo. It was one of the first works of the kind, but was afterwards set aside for a superior table. In the centre is a landscape with ill-executed figures; boats are on the water, and trees and rustic houses scattered over the country: near the corners are smaller views.

The next room off this corridor was built by the Grand Duke Pietro Leopoldo, for the reception of the statues of Niobe and her children, which he brought from the Medicean Palace, in Rome, to Florence in 1775. They are arranged singly around. The mother is vainly trying to shield her youngest daughter from the envious shafts of Apollo and Diana; they are at the farther end of the room, and probably formed the centre of the group, which is supposed to have filled the pediment of a temple. The head of Niobe is extremely fine, as well as her action, and that of the young girl clinging to her. The right hand of the mother, and the left foot of the daughter are late restorations; the arms of Niobe, as well as her drapery,

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are clumsy and coarse, probably intended to be seen at a distance, perhaps also because the work was executed in a period when Greek art was declining, and when the combination of grandeur of form and finish of detail, with that wonderful comprehension of fitness or propriety belonging to the age of Phidias, was no longer practised. The daughter looking down sorrowfully is very lovely; she is supposed to be contemplating the beautiful corpse of the youth—which is now placed facing the entrance of this room, and which is perhaps the finest of the whole series. The most graceful figures are those of the girl who has been wounded in the back of her neck; and two of her sisters, who, with flying drapery, are running away, and which are farthest removed from the statue of Niobe. The Pedagogue is heavy and ugly, and the statues in general differ so much in degrees of excellence, that even supposing they formed one group, it would be difficult to assign them to the same master.

Behind these statues are hung large pictures of great merit, especially that by Rubens, representing Henry IV. of France at the battle of Ivry. It is unfinished, and belongs to the series of paintings, now in the Louvre, commemorating events in the life of the great king; happily this picture has escaped injury from the cleaner. The action of the horses, that in particular on which Henry is mounted, and the attitude of the king (in spite of the absurd flattery which has placed the thunderbolt of Jove in his hand) are full of life and spirit; and there is wonderful skill displayed in combining distinctness with the confusion of a battle. The opposite picture is likewise by Rubens, and represents Henry's triumphant entry into Paris.

A large picture by Sustermans, of the Florentine Senate taking the oath of allegiance to the Grand Duke Ferdinand II., though in a very bad condition from the quantity of black paint used by the artist, has some interest in containing the portraits of Ferdinand, a heavy-looking youth, who is haughtily

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receiving the homage of his subjects, and of his widowed mother and his grandmother, Christina of Lorraine, who had been Regents during his minority.

The last room off this corridor contains pictures bequeathed to the Gallery by the Marchese Leopoldo Feroni. As no catalogue has been published of these pictures, many of which deserve a fuller notice, we can only allude to a few of the best. A butcher's shop, by Teniers, though a disagreeable subject, is a good specimen of the master: near it are very sweet little landscapes by Poussin, and a small but charming picture of the Infant Christ and St. John learning to read, whilst the Virgin and Joseph are looking on. Facing the door is a most beautiful Virgin adoring the Child, a painting of the Florentine school. The gem of this collection, however, is an Angel of the Annunciation, by Carlo Dolce—one of his finest works; and the Virgin belonging to the Angel of the Annunciation, which is also very lovely. Angels watching beside the dead Christ, and a sweet girl's head, with several good landscapes, are among the most attractive paintings here.

The only pictures of importance in the corridor adjoining these rooms are: the portrait of General Paoli, the hero of Corsica, by Richard Cosway, and the landscapes of Agostino Tassi, the master of Claude Lorraine, whose pictures are very rare, but of which there are two finer examples in the Pitti.

Upwards of thirty more pictures have been recently acquired for the Gallery, and additional rooms beyond the Sala di Lorenzo Monaco are preparing for their reception. Among these, is the collection belonging to the Hospital of Santa Maria Nuova, already described; the most important being the Last Judgment, a fresco by Fra Bartolommeo and Mariotto Albertinelli; a lovely Madonna and three boy angels supporting the Infant Christ, in tempera, by Fra Filippo Lippi; a fine picture by Sogliani, and a large triptych by Hugo Van der Goes, a Fleming, who lived towards the end of the fourteenth or beginning of the fifteenth century. This picture is remarkable

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for beauty of colour and composition, vigour and animation, especially in the shepherds, who worship the Child in the central compartment, and the delicate finish of detail observable in the flowers in vases in the foreground. In the wings are portraits of the family of the Portinari, the donators, but the little girl kneeling behind her mother to the right, though sometimes called the Beatrice of Dante, could not possibly have been her portrait, since Van der Goes lived a century and a half later.

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CHAPTER IX.

UFFIZI GALLERY—ORIGINAL DRAWINGS BY THE OLD MASTERS.

AT the further end of the third corridor are three rooms, in which are exhibited a selection from the valuable collection of upwards of three thousand drawings belonging to the Museum. The Conservator, Signor Nerino Ferri, has arranged another series in his private rooms in the gallery, and courteously affords every facility to those who desire to study more of the drawings.

The letter T, meaning *tergo*—back—on any of the frames or cases in these rooms, infers that there are drawings on the back of the paper, which may be seen by application to the guards.

To the right of the entrance, on the wall of the first room, is the drawing of a Saint baptising, by Parri Spinello (1387-1452), the son of the more celebrated Spinello of Arezzo. This design appears to have been intended for part of the frescoes of St. Cecilia and the Conversion of Maximian and Valerian in the Sacristy of the Carmine, where he probably assisted his father.

In the case below, No. 3, is a design by Taddeo Gaddi (1300–1366), the Visitation of Mary to Elizabeth, for one of the series of small pictures in the Academy. Also a seated figure of Christ by Agnolo Gaddi (1333–1396). The outline is pricked through, to transfer the drawing to the panel.

On the second line of the wall above is Christ in glory, giving the key to St. Peter, by Lorenzo de' Bicci (1350?–1427);

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this was probably a design for one of the paintings in the Florentine Cathedral, which has been long since effaced.

In frame No. 13 is a very delicate drawing of the beheadal of a Saint, by Fra Angelico (1387–1455), and, above it, in frame No. 16, is a beautiful study for a Madonna and Child, by Luca della Robbia (1400–1482).

Case No. 5 contains designs by Lorenzo Ghiberti (1378–1455); and case No. 7 presents very fine examples of Parri Spinello's treatment of drapery.

Case No. 8 has the head of a man seen in profile, by Paolo Uccello (1397–1475); it is drawn with firmness and vigour; there is also an example of his early attempts at foreshortening in a small composition of three sleeping figures.

In frame No. 34 are very beautiful designs by Filippino Lippi (1457–1504), especially that of the Virgin Adoring the Infant Jesus, which is drawn with firmness as well as delicacy; there are likewise drawings by Andrea Castagno (1390–1457).

Case No. 22 contains designs by Benozzo Gozzoli (1420–1498); and in the case No. 14 beside it, are studies by Luca Signorelli (1441–1523).

Above the cases Nos. 22, 11, and 14, the frame No. 21 has a beautiful composition of St. Thomas touching the side of the Saviour, and the Apostles kneeling round, by Fra Angelico.

In frames Nos. 56, 58, and 61 are studies for the figure by the Pollajoli, and artists of their school; beneath these are spirited drawings of landscape by Titian (1477–1576) and by Swaneveldt, a Fleming of the seventeenth century, a rare master, and more esteemed for his etchings than paintings.[1]

In cases Nos. 487 and 488 are beautiful studies by Federigo Barocci, and others. Over the case No. 485, and in frame No. 33, is a design by Sandro Botticelli (1447–1510) for his fresco in the Sistine Chapel at Rome, of the Punishment of Korah, Dathan, and Abiram.

[1] See *Handbook of German and Flemish Paintings*, with Notes by Sir Edmund Head, Bart.

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Frame No. 171 contains part of Raffaelle's design for the Dispute of the Sacrament in the Stanze of the Vatican; above are several grand drawings by Fra Bartolommeo (1475–1517), but these are hung too high to be well seen. In case No. 36 is a drawing by Filippino Lippi—St. Cecilia before the Proconsul.

Immediately over cases Nos. 38, 36, and 81 are drawings by Domenico Ghirlandaio (1449–1494), for his frescoes in the Choir of Santa Maria Novella, viz.: the Visitation; his first idea for this subject, marked 291; a graceful figure of a woman pouring water into a basin, which is introduced in the fresco of the Birth of the Virgin; a man kneeling; and two women, one facing the spectator, the other turning her back, which are in the fresco of the Birth of St. John the Baptist; lastly, the Marriage of the Virgin; there are various other drawings by the same master in this frame. Over case No. 26, against the third wall, is another study by Ghirlandaio, for his picture of the Visitation in the Louvre. Case 41 has the sketch by Botticelli, for Truth, in his picture of Calumny, in the room of small Tuscan paintings in this Gallery.

In frame No. 142 is a drawing by Raffaelle, of Jesus bearing His Cross, on His way to Calvary. Over case No. 19, which contains drawings by Masaccio (1401–1428), is the frame No. 139, with the Baptism of Christ, by Perugino (1446–1523), of which there are two pictures—one in Fuligno, and the other in Perugia. In the same frame is a beautiful representation of the Angel Gabriel, by Lorenzo Credi (1459–1537).

Frame No. 101, on the third line above, contains a drawing by Raffaelle of Christ in the Garden of Gethsemane, for the picture in the Florentine Academy, which is there attributed to his master, Perugino.

Below this, in cases Nos. 23 and 26, are drawings by Fra Angelico or his scholars, as well as by Benozzo Gozzoli, and Andrea Verocchio (1435–1488).

In frame No. 80, above the cases Nos. 41 and 44, are fine drawings by Pier di Cosimo (1462–1521).

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On the fourth wall, frame No. 188, Fortune, is attributed to Michael Angelo (1475–1564), possibly the design for his picture in the Corsini Gallery in Florence. In case No. 48, below, are drawings by Botticelli; a Venus, draped, reposing, with Cupid, is especially lovely.

Frame No. 92 contains fine examples of the firm and careful drawing of Giuliano Pesello (1367–1446).

In frame No. 152 is Raffaelle's sketch for the Liberation of St. Peter in the Stanze of the Vatican; the left side of this drawing differs in some respects from the fresco.

The cases beneath this window have studies by Camillo Procaccino of Milan (1546–1626), by Palma Giovane, (1544–1628), and others.

In the case No. 484 is a design by Daniele da Volterra (1509–1566), for part of the Deposition from the Cross in the Church of the Trinità de' Monti at Rome, which is esteemed one of the seven finest pictures in the world

Over this, on the second line in frame No. 151, is Raffaelle's design for the Infant Christ springing from the cradle into His mother's arms, in the picture which the artist painted for Francis I. of France, and which is now in the Louvre.

Just below, in frame No. 39, on the first line, is the design by Fra Filippo Lippi (1406–1469) for his picture of the Virgin receiving the Child from angels, which is in the room of Old Masters in the Uffizi, as well as for the same subject, which, with some slight difference, he painted for the Sala del Commissario in the Hospital of the Innocenti.

In frame No. 141, the third line above, are two saints, by Fra Bartolommeo; and in frame No. 134, close to the door, are designs by the same artist for the St. Mark in the Pitti, and for one of his figures in the picture of St. Anna in the Uffizi.

Between these is a large drawing by Raffaelle, frame No. 143, for one of the scenes in Pinturicchio's frescoes in the Library at Sienna. This drawing represents a cavalcade escort-

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ng Æneas Silvius Piccolomini, afterwards Pope Pius II., to the Council of Basle.

In the corner, beside the door, frame No. 99 has a group of five apostles, a study by Perugino for his picture of the Assumption in the Church of the SS. Annunziata; and below it, in frame No. 104, is the same artist's design for the Virgin, in his beautiful fresco of the Crucifixion in the Convent of Santa Maddalena de' Pazzi of Florence. Also his design for Elijah, in the Transfiguration in the Sala del Cambio at Perugia.

The sepia painting on the third line above, frame No. 202, is a copy from Andrea del Sarto's Faith and Hope in the cloister of the Scalzo of Florence.

The drawings in the centre of each room are among the best of the collection, and face the windows in order to be seen to greater advantage. Frame No. 66 has studies by Domenico Ghirlandaio. Frame No. 28 St. Bernard, a study by Filippino Lippi for his picture of the Vision of the Madonna in the Badia or Abbey of Florence.

Case No. 489 has the Virgin Adoring the Child in a Garden of Roses, by Francesco Francia (1450–1517?); the picture is in Munich.

The cases on this side including from No. 489 to No. 493, contain drawings by Francia, Gian Bellini, Pier della Francesca, Giulio Romano, Parmiggiano, Vittore Carpaccio, and others, which we do not specify, because no well-known painting by any of these artists is represented.

Entering the second room, to the right, frame No. 154 has the sketch by Raffaelle, for the Deposition from the Cross in the Borghese Gallery at Rome. The expression of each countenance is full of life, individuality, and deep feeling, and the drawing of the figures is very powerful. The same frame contains the Virgin on her knees, with the Infant Christ and St. John, by Raffaelle; a study for a small picture in the Esterhazy collection at Pesth. Frame No. 158 has Raffaelle's sketch of St. John preaching in the

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Wilderness in the Tribune of the Uffizi; also the Prophet Daniel between two angels, a study by Raffaelle for his fresco in Santa Maria della Pace at Rome.

Frame No. 157 has two female figures, part of a study by Raffaelle, for the Spasimo di Sicilia at Madrid. Frame No. 155, Paul Preaching at Athens by Raffaelle, is the sketch for the Cartoon in the South Kensington Museum in London.

The cases below, Nos. 466 and 465, contain very spirited drawings by Vittore Carpaccio, who was living in 1500. In case No. 467 is a drawing by Gian Bellini (1428–1516); the subject is a procession entering a church; the houses in the background are drawn with so much attention to detail, that the artist has even introduced the scaffoldings on the roofs, used to this day in Venice to hang out linen to dry; there are other admirable drawings in other frames by the same artist, especially the heads of an old man and of a youth.

Frame No. 220, in the corner of this room, has a sketch in red chalk for the Epiphany, by Andrea del Sarto, one of his frescoes in the Court of the SS. Annunziata. On the second wall, frame No. 183, the profile of a woman with a peculiar head-dress, by Michael Angelo, is sometimes called a portrait of Vittoria Colonna.

Frames Nos. 185, 186, 187 contain studies by Michael Angelo; that marked 601 is known as *l'anima dannata*—the condemned soul; the youth marked 604 beneath this, is the study for one of the Caryatidæ in the vaulting of the ceiling in the Sistine Chapel; there is likewise the Lybian Sibyl for the same. In frame No. 187 is the design for the Medicean monuments in the Sagrestia Nuova of San Lorenzo at Florence. In frame No. 192 are studies of various nude figures by Michael Angelo for his Cartoon of the Pisan War, in which he competed with Leonardo da Vinci, but which was never finished.

Frame No. 193 on the second line has another study for the pilasters of the vaulting in the ceiling of the Sistine Chapel and a Demon for the Last Judgment. In frame No. 194 is an

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old man with a bald head, and other studies, likewise by Michael Angelo.

Frame No. 196 contains studies of the anatomy of the leg, also by Michael Angelo. Sir Charles Bell, alluding to this drawing in his 'Anatomy of Expression,' observes:—'I recognised the utmost accuracy of anatomy in the great artist's studies; in his pen and ink sketches of the knee, for example, every point of bone, muscle, tendon, and ligament are marked, and perhaps a little exaggerated.'[1]

Frame No. 201 has the study for the head of the Infant St. John in the Holy Family of the Pitti by Andrea del Sarto. In frame No. 199 is the drawing of a hand resting on a book, the design for that of the Virgin in the Tribune by Andrea del Sarto.

Frame No. 207 has the sketch for the Deposition from the Cross by Andrea del Sarto in the Pitti.

Frame No. 209 contains St. John the Baptist preaching to the Multitude, a study by Andrea for his fresco in the Scalzo; also a portrait of Lucrezia, his wife.

In frame No. 203 are studies by Andrea for part of the Nativity of the Virgin in the vestibule of the SS. Annunziata.

Frame No. 217 has most interesting studies by the same artist of Christ and several of the Apostles in his fresco of the Last Supper at San Salvi, near Florence.

In frame No. 230 there are several very animated groups of women by Giorgione (1478–1511); and in frame No. 117 the Holy Family by Fra Bartolommeo for his picture in the Pitti. Beside this, in case No. 118, is St. John the Baptist, also by Fra Bartolommeo, for his picture in San Marco.

On the fourth wall, in frame No. 249, is Christ in the House of the Pharisee by Paolo Veronese (1528–1588), for the picture in the Royal Palace at Genoa.

Frame No. 259 has the sketch by Tintoretto (1512–1594)

[1] See *Anatomy of Expression*, by Sir Charles Bell, p. 204.

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of the Miracle of St. Mark for his celebrated picture in the Academy of Venice. In case No. 458 is the Deposition from the Cross by Fra Bartolommeo.

The frame No. 98, in the centre, facing the window, to the right, has a splendid drawing by Andrea Mantegna (1430–1506) of Judith with the head of Holofernes, one of the finest compositions exhibited here.

Next this drawing, in frame No. 96, are several other excellent Mantegnas: Hercules and Antæus, and a kneeling Virgin. Frames Nos. 107, 109, and 110 contain very fine heads by Leonardo da Vinci, of old men and of women, and studies of drapery.

In frame No. 129 is a fine drawing by Fra Bartolommeo of St. Stephen, a draped figure holding a palm branch.

The cases below contain—No. 529, a fine composition of Cigoli, the Death of St. Jerome; No. 528, beautiful drawings by Vanni (1563–1610), full of feeling; Nos. 527 and 526, designs by Guercino; No. 525, figures and landscapes by Annibale Caracci (1560–1609); and No. 524, several drawings by Titian, including a very clever portrait of a man (marked 1661).

To the left, the frame No. 100 contains a drawing by Perugino of St. Francis for a picture in the Choir of the SS. Annunziata. Frame No. 97 has other drawings by the same master for the Sala del Cambio at Perugia. In frame No. 144 is the Woman in the Incendio del Borgo by Raffaelle; she holds a vase on her head, and her garments are agitated by the draught occasioned by the fire.

Frame No. 148, St. George and the Dragon, by Raffaelle, for his small picture at St. Petersburg, and the same subject by him for his picture in the Louvre.

Frame No. 136 has a study by Raffaelle for the Madonna with the Veil at Paris; also for the Madonna del Gran Duca in the Pitti.

Frame No. 135 contains sketches by Raffaelle for the

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Virgin and Child of the Orleans collection, now in the possession of the Earl of Ellesmere, in Bridgewater House, London.

Frame No. 146 has the sketch of the Madonna del Pesce, by Raffaelle, for the picture at Madrid. In frame No. 140 is Philosophy, a female figure with two boy genii, by Raffaelle, which he introduced as Pallas into his School of Athens in the Stanze at Rome.

Frame No. 138 contains Moses Striking the Rock and the Worship of the Golden Calf for the Loggia in the Vatican ; and in frame No. 147 is a sketch also for the Loggia, of the Eternal commanding Noah to build the Ark, by Raffaelle.

Frame No. 149 ; Bacchus, a nude figure, with a vase on the head, called L' Idolino, is by the same master.

In frame No. 166 is a beautiful composition, by Razzi (il Sodoma) of Sienna (1477–1549), of the Virgin supporting on her knees the body of the Saviour.

Below frame No. 100, in case 494 are drawings by Raffaelle and his scholars ; that of the combat of Hercules and a Centaur is beautifully drawn and full of spirit.

In cases Nos. 496 and 497 are drawings by Giulio Romano and Perino del Vaga.

In case No. 500 are designs by Domenico Beccafumi (1486–1551), for the pavement of the Cathedral at Sienna.

Case No. 501 contains lovely sketches by Parmiggiano.

At the entrance of the third room, turning to the right in frame No. 124, is a drawing by Fra Bartolommeo, of the Madonna della Misericordia for his picture at Lucca.

In frame No. 277 on the third line above, there is a study by Annibale Caracci, for the triumph of Bacchus and Ariadne, a fresco in the Palazzo Farnese at Rome.

In case No. 436 are studies by Raffaellino del Garbo (1466–1524) of the Vision of St. Bernard, for his picture now in Berlin ; and above it, in frame No. 350, is a careful little drawing by Poccetti (1548–1612), for the interior of the cupola of the

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church belonging to the convent of Santa Maddalena de' Pazzi in Florence.

Frame No. 283 has two good heads in profile, by Annibale Caracci (1560–1609).

On the second wall, frame No. 297, are two finely-drawn heads of old men, by Guido Reni (1575–1642).

Case No. 437 contains an angel worshipping, by Filippino Lippi.

In the frame just above, No. 342, is a drawing by Nicolas Poussin (1594–1665), of the Rape of the Sabines.

On the second line, frame No. 423 contains a Repose in Egypt, by Rubens, with children playing with a lamb ; and in frame No. 424 on the third line, is the Assumption of the Virgin by Rubens, a beautiful drawing for the large picture at Turin. The finished sketch in oil is in the possession of Sir Charles Bunbury, Bart., Barton Hall, Suffolk.

Case No. 438 has the marriage of St. Catharine, by Ghirlandaio, and the sketch by Razzi (il Sodoma) for his fine painting of the Deposition from the Cross in the Gallery of the Belle Arti at Sienna.

Case No. 439 contains the Good Shepherd, a lovely drawing by Pinturicchio (1454–1513), and a design for St. Bernard, as well as for the Garden of Gethsemane, by Perugino.

Above case No. 438, frame No. 327 has a study by Cristofano Allori (1577–1621), for the ferryman in the picture of the Hospitality of St. Julian in the Pitti ; and in frame No. 309 is the portrait of one of the Quaratesi family of Florence, with an inscription by Carlo Dolce.

Case No. 440 contains important drawings by Michael Angelo ; among these is one of the Caryatidæ of the Sistine Chapel : there is also a second study for the Deposition from the Cross, by Daniele da Volterra, for the Trinità de Monti in Rome ; and a study, by Fra Bartolommeo, for the figure of St. Bartholomew in his picture of the Madonna enthroned in the Pitti.

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Over case No. 442, in frame No. 339, is a drawing by Nicholas Poussin, of the Murder of the Innocents.

Cases Nos. 448, 447, and 446 against the third wall have drawings by Giorgio Vasari; among which, in case No. 446, is his sketch for his imaginary portrait of Lorenzo de' Medici in the Tuscan room of this gallery.

On the fourth wall in frame No. 411 is a brilliant drawing, by Rubens, of his first wife, Helen Forman.

Case No. 451 has studies by Lorenzo Credi, one of which is for the Annunciation in the Uffizi.

Case No. 452 contains studies, by Fra Bartolommeo, for the Madonna enthroned with St. Anna and other saints in the Tuscan room of this Gallery.

Over case No. 453 in frame No. 399 is a careful and minute drawing, by Jacques Callot (1592–1635), for his celebrated engraving of the Fair at the Impruneta, a village seven miles from Florence.

Case No. 454 contains designs by Raffaelle for five of his cartoons, now in the South Kensington Museum: Paul preaching at Athens; Feed my Sheep; Paul and Barnabas at Lystra; the Miraculous Draught of Fishes; and part of the composition for the Death of Ananias and Sapphira. Besides these, there are drawings of two figures for the School of Athens, and for one of the Muses in the Parnassus, which are introduced in the frescoes of the Stanze in the Vatican; also, Moses in the Burning Bush, one of the subjects of the Loggia.

Frames Nos. 396 and 398 have spirited drawings by Velasquez (1594–1660) of Cavaliers on Horseback; and between them, in frame No. 405, is a soldier and other clever and free sketches by Jacques Callot.

In case No. 456 is a drawing from Michael Angelo's Virgin and Child in the Sacristy of San Lorenzo, by Raffaello da Montelupo.

Frame No. 420 has an extremely clever and life-like draw-

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ing by Adrian Brauwer (1608–1640) of a Village Doctor extracting the corn from a Peasant's Foot.

In the centre to the right are very fine drawings by the German masters, beginning with frame No. 428, a half-figure of the Saviour, by Martin Schöngauer (1420–1499).

Frame No. 425 has a drawing by Albert Dürer (1471–1528) of the Deposition from the Cross. In the same frame is the drawing for Dürer's celebrated etching of Death on a Horse; as well as the design for the Falconer. Other fine drawings by Dürer are in frame No. 419, and in frame No. 427 is a very grand composition by him of the Saviour Bearing His Cross.

In frame No. 293 St. Jerome Worshipping the Crucifix is by Guercino.

From cases Nos. 520 to 512 are decorative and architectural drawings by Filippino Lippi, Salviati, Vasari, Cellini, and Perino del Vaga.

Frame No. 119, to the left, contains most beautiful heads of a child and a young girl, with the Angel and Virgin of the Annunciation, by Fra Bartolommeo, by whom there are other drawings in these frames from 120 to 130. In frame No. 122 are studies for the Virgin and Child in the picture of St. Anna in the Uffizi, and for the Garden of Gethsemane. In frame No. 116 are the designs for Job and Isaiah in the Tribune, and in frame No. 128 are beautiful studies for Holy Families. Frame No. 165 contains drawings by Mariotto Albertinelli of Angels in the Last Judgment for the fresco which has been removed from the Hospital of Santa Maria Nuova, and which will probably be shortly transferred to this Gallery. In frame No. 162 is Albertinelli's design for his beautiful picture of the Visitation of Mary to Elizabeth in the Tuscan room of the Uffizi.

Frame No. 287 has drawings by Guido Reni; and frame No. 289, a study by Domenichino (1581–1641) of flying angels, which he introduced into his picture of the Communion of St. Jerome in the Vatican.

Cases Nos. 503 to 511 contain designs for vases and every

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variety of decorative art by Caravaggio, Fontana, Pierino del Vaga, &c. In case 507 are drawings by Poccetti for the decoration of the portico of the Innocenti in the Piazza della SS. Annunziata at Florence.

In case No. 511 are drawings by the sculptor Benedetto da Rovezzano.

Among the drawings not exhibited to the public, but which can be seen in the rooms of Signor Ferri, is a rare copy of Illustrations of the Inferno, Purgatorio, and Paradiso of Dante, by Federigo Zuccaro (1539–1609), which he executed when he was painting in the Escurial of Spain. It is entitled 'Dante historiato da Federico Zuccaro l'anno MDXCIII. The drawings are made in red and black chalk, or penned in with bistre. They are the only record of this period of Zuccaro's life, as the paintings with which he adorned the Escurial for Philip II. so little pleased the King that, after paying the artist munificently, he dismissed him, and ordered all his work to be expunged and replaced by other paintings by Pellegrino Tibaldi.

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CHAPTER X.

UFFIZI GALLERY—ENGRAVINGS.

A LARGE door next the entrance to the small corridor opens on a flight of stairs, leading to the passage which connects the Uffizi with the Pitti. A considerable part of this passage is hung with a selection from the valuable collection of engravings belonging to the Gallery. On a landing of the staircase is a woodcut of immense size representing the Deposition from the Cross, after a picture by Alessandro Casolani, of Sienna (1552–1606). The engraving is by Andrea Andreani of Mantua (1540–1623), a much later date than the earliest woodcuts in Germany which belong to the end of the thirteenth century. Andreani was both a painter and engraver, but he is best known for his skill in woodcutting, which he had learnt from Ugo da Carpi, a Roman, born about 1486, who introduced the art into Italy. Andreani brought it to higher perfection than his master. The effect was produced by a succession of blocks, a method invented by Carpi. The work of Andreani has been described as correct in drawing, neat and spirited in execution, and masterly in style. Besides working from his own compositions, he sometimes procured blocks cut by other artists, which he retouched and published as his own. Below the Deposition is another woodcut by Andreani of the Sacrifice of Abraham by Beccafumi of Sienna.

In the room at the foot of the stairs, frames Nos. 4 to 18 contain very fine Venetian woodcuts after Titian by Nicolò Boldrini, who was born at Vicenza 1510, and was another

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pupil of Ugo da Carpi. His works are very scarce. Those exhibited here consist principally of processions, which extend nearly the whole length of the room, and include a multitude of figures, drawn in clear, sharp outline, and full of life and spirit. The subjects are the Triumph of Faith, the Grand Turk going to Mosque, and the entrance of the Emperor Charles V. into Bologna.

On the wall opposite the staircase, in frame No. 24, is a woodcut by Ugo da Carpi, after Raffaelle, of Æneas carrying his father Anchises and the Palladium, followed by his son. According to Bryan, 'Though slight, Ugo's woodcuts are excellent, and exhibit a close resemblance to the designs of the artists from which they are taken.'[1]

No. 25, St. John Preaching in the Wilderness, is also by Ugo da Carpi, as well as No. 26, the Miraculous Draught of Fishes. The Martyrdom of St. Peter and St. Paul in the same frame, with St. John in the Wilderness, is from a design by Parmiggiano, engraved by Antonio da Trento, who flourished from 1530 to 1545. Born at Trent, he studied under Parmiggiano, but learnt his art of engraving from Ugo da Carpi. He generally used three blocks, the first for the outline, the second for the dark shadows, and the third for the half-tints.[2]

No. 29, near the window, Ananias and Sapphira, is by Ugo da Carpi.

Several engravings after the works of Parmigiano follow, by Nicolò Boldrini, called Il Vicentino; and in the farthest corner of the same wall is the Beautiful Gate of the Temple, by Raffaelle, engraved by Parmigiano himself.

The next room contains impressions taken from plates of niello, and early copper-plate engravings in Italy. The art of niello already known to the ancients, was revived in Italy by Maso Finiguerra, a Florentine of the fifteenth century. The design was traced upon a silver plate, and the lines cut with a sharp tool; after which the interstices were filled in with a

[1] See Bryan's *Dictionary of Painters and Engravers.* [2] *Ibid.*

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mixture of melted lead and silver; before this hardened, impressions were made on paper to try the effect, and thus led the way to the discovery of copper and steel engraving.

In frame No. 44 are impressions from a niello, by Peregrino da Cesio, or Cesena, a goldsmith and engraver, who lived towards the latter part of the fifteenth, and commencement of the sixteenth century.

No. 45 is a very rare engraving after a composition by Botticelli, the Planet Venus, by Baccio Baldini, a Florentine goldsmith, born about 1436. This is one of a series of the Seven Planets, of which there is a complete set in the British Museum, and in the Bibliothèque at Paris. Cupid's Vintage, in the same frame, is also a scarce Italian engraving.

On the wall facing the entrance to this room is No. 47, the Death of Goliath, also by Baccio Baldini and Botticelli. This engraving was known to Bartsch, the writer on the art of engraving, and is valuable from its rarity. Baldini was a Florentine goldsmith, the friend of Botticelli. Four Prophets, by Baldini, after Botticelli, belong to a series. The initials A. B. have caused this engraving to be attributed to Botticelli, who, however, always signed with the initials of his real name, Alessandro Filipepi.

The impressions taken from niello, the invention of Maso Finiguerra, were speedily followed by copper plates, in which the artist's attention was directed to the effect produced by the impressions, instead of, as in niello engraving, considering the impressions only as experiments to test the excellence of the design.

No. 48, a Combat of Giants, is a splendid composition by Antonio Pollajolo.

From Nos. 49 to 60 on the upper line, are frames containing fifty engravings of the so-called Playing Cards, generally attributed to Andrea Mantegna (1430–1506); they form here a complete set, but as they were not fastened on card, they could never have been used as a game.

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No. 50 is an unfinished engraving, also by Andrea Mantegna, of the Holy Family in a grotto, surrounded by a choir of angels. It is an early impression, and almost unique. The artist adopted this composition for part of his picture of the Worship of the Magi, now in the Tribune of the Uffizi Gallery. Below this engraving is a Bacchanalian scene by Mantegna.

No. 56, three female figures dancing, after the design for a picture by Mantegna, in the Louvre at Paris, by Zoan Andrea, the assumed name of an engraver, who signed his plates Z. A., probably a corruption of Gian Andrea, in the Venetian dialect. He lived in the early part of the sixteenth century, and appears to have belonged to the Lombard School of engraving.

No. 57, Judith with the Head of Holofernes, after Mantegna, is also by Zoan Andrea.

No. 53, a large engraving by Botticelli, of the Assumption of the Virgin. She gives her girdle to St. Thomas; the Apostles below seek for her in the tomb, from whence she has newly risen; a Landscape background completes the picture; this engraving is very scarce, as there are only four impressions known to exist.

No. 59, the Calumny of Apelles, by Mocetto of Verona (1454–?), is taken from the description by Lucian, and interesting to compare with the same subject, by Botticelli, in the room of small Tuscan pictures of this gallery. Midas is between Ignorance and Suspicion; Calumny, led by Envy, drags along Innocence; she is attended by Ambition and Fraud; Repentance with Truth follow last.

No. 70, the Worship of the Magi, by Robetta, a Florentine, born about 1460. His prints are scarce; this engraving is after the design of Filippino Lippi, for his large picture painted in 1496, and now in this Gallery.

Descending a flight of steps, we arrive at the commencement of the passage leading to the Pitti. The names of the engravers, or schools of engraving, whose works are exhibited

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on the walls, are painted in large letters the whole length of the room, and the engravings are admirably arranged for purposes of study. They begin with a splendid collection by Marc Antonio, chiefly from the designs by Raffaelle.

Marc Antonio Raimondo, one of the most eminent of Italian engravers, was born in Bologna, 1488. He studied under Francia, and probably also took lessons in the goldsmith's art. Meeting with engravings of Albert Dürer, he not only copied them accurately, but added his own monogram, thus completely deceiving the public. Dürer complained, and Marc Antonio was forbidden in future to use this plagiarism. The study, however, had been useful to him in his art, and after working some time in Venice, he proceeded to Rome, where Raffaelle soon discovered his rare merits, and employed him to engrave from his designs. According to Bryan, 'The purity of his outlines, the beautiful character and expression of his heads, and the correct drawing of the extremities, establish his merit as a perfect master of design.'

His first plate after Raffaelle was the Death of Lucretia, which is exhibited here, No. 76 ; but his next, the Judgment of Paris, No. 82, is infinitely superior, and shows greater boldness of hand. Raffaelle sent several of Marc Antonio's engravings as a present to Albert Dürer, who had so entirely forgiven the first offence of the young artist, as to express his admiration of his work.

To return to the beginning of the prints, as they are hung on this wall : No. 75 contains a Deposition from the Cross, after Raffaelle, and Paul Preaching at Athens.

No. 79, Mary Magdalene, conducted by Martha to the Saviour, who is seated on a throne ; above is the Magdalene Washing the Feet of the Saviour.

No. 80, the Murder of the Innocents; there are two engravings of this beautiful composition by Raffaelle ; that with the fir tree on the right near the margin is the finest. Marc Antonio is said to have been assassinated by a Bolognese noble, for

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having engraved the second plate of this subject, contrary to an engagement he had entered into with him. In the same frame with the Murder of the Innocents is the Madonna of the Cradle and the Madonna of the Palm Tree.

No. 81, the Mater Dolorosa : Mary stands behind the body of the Saviour and looks up to heaven; the sleeve of the right arm fits so closely that, though the edge is marked at the wrist, the arm has been often supposed bare.[1] Passavant considered this engraving, in tenderness, delicacy of feeling, and in the noble expression of the heads, to surpass all he knew of Marc Antonio. Below it, is the Last Supper : Christ in the centre, and six disciples on either side.

No. 78, the Eternal, commanding Noah to build the Ark, and the Madonna of the Coscia Lunga : the Virgin sits near a cradle, with the Infant Christ in her lap, near them kneels the little St. John with a strip of parchment in his hand ; Joseph behind ; a young man is seen to the right in the background. In this same frame is St. Cecilia, which differs in details from Raffaelle's picture at Bologna.

No. 87, on the wall in the corner near the window, is part of the history of Psyche, painted by Raffaelle, when he assisted Giulio Romano in the frescoes of the Farnesina Palace at Rome. The Flying Mercury to the right is full of life and movement.

No. 92 contains Adam and Eve, engraved by Marc Antonio, after Michael Angelo, and an interesting portrait of Raffaelle in his studio ; he has no beard, his hair hangs on his shoulders, and he wears a cap and mantle thrown across his chest. Besides these, this frame contains the Eternal appearing to Isaac and the Sacrifice of Noah, by Marco of Ravenna. Marco Dente da Ravenna, born in 1496, went to Rome to study under Marc Antonio, and imitated the bold style of his master with such success as to rank next him as an engraver ; but he has neither his neatness nor finish, and is

[1] See Passavant, *Rafael von Urbino*, vol. ii. p. 630.

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very unequal in his work.[1] He was killed at the siege of Rome, in 1527.

No. 94, Hercules and Antæus, after a design by Raffaelle, is one of the finest engravings of Marc Antonio. It has also been engraved by Agostino Veneziano (1490–1540), who came to Rome to study under the great master of his art, and was only second to Marco Dente da Ravenna. In the same frame are Venus, Mars, and Cupid ; also two lovely Sibyls.

No. 95, a most lovely Venus and Cupid, Raffaelle's Muse o Poetry in the Parnassus, and Venus at the Bath, by Marc Antonio ; also a group of children dancing, by him, and below it the same subject, by Marco da Ravenna.

The next series of engravings are most of them by Marco da Ravenna. No. 101, the Graces, copied from Marc Antonio; the composition suggested by the antique group in the Museum at Perugia.

No. 102, the Statue of Marcus Aurelius at Rome: in this frame and those which follow, are subjects taken from classical art.

No. 109, an engraving by Giulio Romano of the Madonna del Collo Lungo by Parmigiano in the Pitti.

The next series of engravings are by Giulio Bonasone and Nicolas Beatrizet.

Bonasone was a very distinguished engraver from Bologna (1510–1580), who studied with Marc Antonio. He entirely worked with the graver, his outlines are clear, and his engravings have great elegance. Nicolas Beatrizet was French, born at Thionville, 1507, but he went early to study in Rome, where he died in 1562 ; he was probably also a scholar of Marc Antonio's pupil, Agostino Veneziano.

No. 117, St. Jerome in Prayer, a fine composition by Titian, is likewise engraved by Beatrizet.

No. 119, Children at Play, after Raffaelle, is by an engraver known as Il Maestro del Dado—the master of the Die—who

[1] See Bryan, *Dictionary of Engravers*, and Passavant, *Rafael von Urbino*, vol. i., p. 590.

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worked at Rome from 1532 to 1535. He was one of the immediate followers of Marc Antonio, and engraved exclusively after Raffaelle's designs, thus preserving the record of some which have been lost.

Several engravings follow by Giorgio Ghisi of Mantua 1520–1580), whose works are very rare.

No. 130, is the Dispute of the Sacrament in the Stanze of the Vatican, and a very fine engraving; No. 133, the Woman taken in Adultery, a beautiful composition by Giulio Romano, engraved by Diana Ghisi (1530–1588), the sister of Giorgio Ghisi and of Ridolfi Ghisi, the painter; who was instructed in her art by her brother Giorgio. A composition by Raffaelle, No. 128, called La Saetta, is powerfully rendered by Giorgio Ghisi.

No. 140, a Bacchanalian scene, and the Combat of the Horatii and Curiatii is by Æneas Vico, of Parma (1519–1570), who visited Rome to study under Marc Antonio.

We now arrive at the works of a great master and founder of another school of engraving, Cornelius Cort, born in Holland 1536, and who died in Rome 1578. He went to Italy in his youth and resided in Titian's house in Venice, where he engraved some of the finest works of the great painter, and then proceeded to Rome, where he established his school. 'The art of engraving,' according to Bryan, 'had hitherto been nearly confined to small plates, and it was Cornelius Cort that opened the way to a more important walk in the art. It was under this able artist that Agostino Caracci acquired his admirable use of the graver. The plates of Cornelius Cort are entirely executed with this instrument in a bold, open, and masterly style.'

From No. 143 to No. 151, are engravings by this artist. Those of a later school follow, comprising Cavalieri, an imitator of Marc Antonio and Salvator Rosa Villamene, of Assisi, born 1566, supposed to be a fellow-student with Agostino Caracci, under Cort; his style is bold and open.

No. 167 is a Deposition from the Cross, engraved by him after Baroccio.

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No. 169, the Death of Brutus, his own composition. Other works follow by Andrea Procaccini, born at Rome 1671, of the school of Carlo Maratti; Luca Giordano, a Neapolitan, born 1632, and Pietro Santi Bartoli, a distinguished engraver of Perugia, born 1635.

After the engravings of the Italian school, succeed the German, beginning with the works of Lucas Kranach, born 1472 in the Bishopric of Bamberg, a contemporary of Albert Dürer, whom he excelled in woodcutting. Among the works of Kranach are No. 226, Adam and Eve, and a Repose in Egypt.

The engravings of Hans Sebald Beham, of Nuremberg, born 1500, are no less renowned. He came early to Italy. He is remarkable for his correct drawing of the figure. His copper plates are worked entirely with the graver, and his woodcuts are greatly esteemed; a large engraving, No. 229, represents a village feast; several smaller plates follow.

There are some very fine engravings here by the celebrated German artist, Albert Dürer of Nuremberg, born 1471; among the best are No. 244, Fortune; also a Cavalier and Lady: No. 251, St. Eustace in Prayer before the Stag: No. 456, the portrait of Melanchthon: No. 249, the Flagellation and Christ presented to the People: No. 253, the portrait of Pirkheimer, a Senator of Nuremberg, and No. 251, Melancholy, are among the most remarkable; but every work of Albert Dürer, of which there are upwards of a hundred exhibited on this wall deserves careful study.

On the opposite wall are engravings of Lucas von Leyden, born 1494, and a splendid series of etchings and engravings by Rembrandt.

Among these we may mention:

No. 281, a living portrait of Coppenel, a writing-master.

No. 282, the Good Samaritan.

No. 167, the Burgomaster Six, of Amsterdam.

No. 288, Lazarus Rising from the Tomb.

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No. 294, Christ Shown to the People.

No. 295, the Announcement to the Shepherds.

No. 297, Christ Preaching to the Multitude.

No. 300, the Deposition from the Cross ; and

No. 305, a splendid landscape called, The Three Trees.

After Rembrandt, follows a series of engravings by Dutch and Flemish masters. No. 211, the Broken Dyke, by Peter Nolpe, is very striking. Nolpe was born in the Hague, 1601. His plates are usually executed with the point and finished with the graver ; his landscapes are engraved in a bold free, masterly style.[1]

No. 325, a Calvary, after Albert Dürer, is by Jacob Matham, of Haerlem, 1571.

Rubens and his followers begin a new school of art, brilliant in light, and full of life and movement.

No. 382, a Holy Family, after Rubens, is engraved by Scheltius Bolswert, of Friesland, who studied with his more celebrated brother Adam Bolswert, about the end of the sixteenth century.

No. 338, the Deposition from the Cross, by Rubens, engraved by Lucas Vorsterman, who was born at Antwerp 1578, and having studied under Rubens, rendered the compositions of the master with more spirit than any other engraver.

No. 360, Christ Crowned with Thorns, after Vandyke, is engraved by Scheltius Bolswert.

The Fleming Gerard Edelinck is included among French engravers, though born in Antwerp 1640 ; but he was invited to Paris by Colbert in 1665, and was taken into the service of Louis XIV.

No. 367, is an engraving of Edelinck, after a picture by Charles Le Brun. Next it, No. 368, is Callot's famous engraving of the Fair of the Impruneta. Jacques Callot was born at Nancy, in Lorraine, 1592 ; he led a singularly adventurous life, and worked for a considerable time in Italy ; he was a favourite of

[1] See Bryan's *Dictionary of Painters and Engravers.*

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the Grand Duke Cosimo II. at Florence, and only returned to Lorraine on the death of his patron; thence he proceeded to Paris, where he was employed by Louis XIII. to engrave some of the principal sieges and battles of the French.

No. 370, a Holy Family, after Raffaelle, is by Edelinck, as well as No. 373, the portrait of Charles d' Hoyser, and the still finer portrait No. 374, of the celebrated painter, Philippe de Champagne.

No. 388, a Pietà, after Annibale Caracci. The picture was formerly in the Orleans collection, but now belongs to the Earl of Carlisle; the engraving is by Jean Louis Roullet, born 1645 at Arles, in Provence; this is one of his most esteemed works.

No. 389, a portrait of Bossuet, by Pierre Drevet the Younger, of Paris, born in 1697. He is renowned for finish and clearness of touch. This portrait is one of the finest examples of his method of engraving. Next it is a portrait of Louis XIV. by the father, Pierre Drevet the Elder, who was inferior to his son.

No. 394, a Tempest, after Joseph Vernet, by Jean Jacques Balechou, born 1710 at Arles: a well-known engraver, remarkable for clearness and brilliancy; his plates after Vernet are among his finest productions.

No. 400, Paternal Admonitions, after Terburg, and other engravings in No. 402 are by Hans Georg Wille of Königsberg, born in 1715.

The best English engravers begin with Robert Strange, born in the Orkney Isles 1721, and who died, after receiving knighthood, in 1792. His engravings are chiefly after the works of the most eminent Italian artists; but the principal here are No. 407, Charles I. of England, after Vandyke; No. 409, Charles I.: his equerry holding his horse, also after Vandyke; and No. 414, Venus blinding Cupid, after Titian.

William Woollett, of Maidstone, Kent (1735–1785), chiefly engraved landscape. No. 411, a Morning Scene, is by Swaneveldt.

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Of the modern German engravers, the Deposition from the Cross after Fra Bartolommeo, by Moritz Steinla, and No. 429, the Madonna di San Sisto by Friedrich Müller, are among the most interesting.

Returning to Italian and French engravers of this and the latter part of the preceding century, we have Nos. 435 and 426, portraits of Lord Mansfield and the Chancellor Thurlow by Francesco Bartolozzi and No. 439, the Incendio del Borgo and the Parnassus of Raffaelle, engraved by Volpato.

No. 443, a very fine engraving of the Repose in Egypt after Nicolas Poussin, is by Raffaelle Morghen.

No. 444, is an equally fine engraving by the same artist after Guido Reni.

Besides these, there are engravings by Morghen, No. 446, of the Madonna della Seggiola; No. 440, the Transfiguration; No. 450, the Madonna del Sacco of Andrea del Sarto; No. 451, the Last Supper of Leonardo da Vinci; and No. 452, the Madonna del Cardellino of Raffaelle. No. 454 is an engraving by Giuseppe Longhi of the Sposalizio of Raffaelle at Milan; also No. 455, a Holy Family of Raffaelle. No. 468, the Infant Jesus of Carlo Maratti is engraved by Giovita Garavaglia, who has also engraved No. 467, the Madonna della Seggiola.

No. 470, is a Madonna and Child by Raffaelle engraved by Samuele Tesi.

The rest of this passage leading to the Pitti is lined with supposed, and some real, portraits of royal and distinguished personages; the only pictures of merit are by Sir Peter Lely: viz. the portraits of Nell Gwynne, Lady Middleton, the Duchess of Cleveland, and the Duchess of Rochester. There are also some curious views of Tuscan cities.

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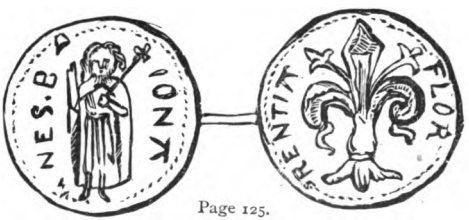
Page 105.



Page 125.

Page 115.

Seal of the Republic—Gold Florin—Gem of Savonarola.

Page 105.

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CHAPTER XI.

UFFIZI GALLERY—INTAGLI AND CAMEI.

THE cabinet of gems which contains the collections of Intagli and Camei is entered from the Sala dell' Ermafrodito. At the end of the room, under glass, is a coloured terra-cotta bust of Dante, taken from the mask after death; it was bequeathed to the Gallery in 1865 by the Marchese Carlo Torrigiani. On either side of the bust are cases with Etruscan gold ornaments bequeathed by Mr. Curry, and two cases containing specimens of ancient glass belonging to early Christian Art, as well as the original wax model, by Michael Angelo, for his statue of Giuliano de' Medici in the sacristy of San Lorenzo. There is likewise in the same case a large cameo portrait cut in agate of Charles V. (?) receiving the Order of the Golden Fleece from the hand of a child, who is presented to him by a female in rich attire and jewels; male figures behind; Fame above blows a trumpet. Another large cameo appears to be Roman work.

Within the case containing Etruscan remains is the old seal of the Florentine Republic, Hercules engraved on a green jade. This gem was at one time supposed to be a genuine antique, but the defective drawing of the arms and various inequalities in the workmanship, not to be found in fine Greek or Roman intagli, have decided connoisseurs to assign this stone to an artist of the mediæval period. He was, however, probably a gem-cutter of some reputation, and perhaps

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the artist patronised by Cosimo the Pater Patriæ, who has his nameless tomb in Santa Maria Novella.[1]

A fine Roman mosaic, framed and hung on the wall near the window, represents the little owl of the country, the same as the Athenian owl of Minerva, but used in Italy to attract small birds. The owl is trained to jump from one piece of stick to another, in a manner which appears so strange to the feathered tribe, that little birds gather round him screaming, and as they alight on the nearest branches, which are already prepared with bird-lime, they are easily caught. The same subject has been painted by Albano in a small picture, formerly in the possession of the poet, the late Mr. Samuel Rogers. Beyond this mosaic are copies of various pictures in enamel, and above is a series of small pictures, by Bronzino, intended to represent the Medici family, probably taken from old portraits, which were painted for the Grand Duke Cosimo I. and placed in the private apartment of his palace. Opposite are portraits in pastel of Louis XIV., Marshal Turenne, and other distinguished persons, by Robert Nanteuil, Rosalba Carriera of Venice, &c.

The collection of camei and intagli, begun by Lorenzo de Medici, besides being the oldest of the kind in Europe, consisted of at least three thousand pieces, before the recent addition of Mr. Curry's gems. The period during which the art of engraving precious stones was brought to greatest perfection by the Greeks and Romans extends from B.C. 300 to A.D. 200. The best gems belong to the reigns of Alexander of Macedon, B.C. 300; of Mithridates in Pontus, B.C. 120; of Augustus Cæsar, B.C. 63; and of Hadrian, A.D. 117. The art was revived in Italy in the sixteenth century, and attained high excellence among Italian, English, and German artists in the eighteenth. We can form no more perfect idea of Greek art than that presented in these engraved gems, which from their minute size, the durability of the material, and frequently from

[1] This seal has been recently removed to the Museum of the Bargello.

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a certain superstitious value attached to the supposed properties of precious stones, have been preserved uninjured, where statues have been mutilated and pictures destroyed. Modern gem-cutters, whose skill was superior to their morality, have attempted, and often successfully, to forge the names of Greek or Roman artificers, and to pass their own works for those of greater artists; they have thus raised doubts as to the authenticity of genuine antique works, whilst forfeiting for themselves the credit which would have been justly awarded them. As a general rule, the Greek or Roman gem, especially the Greek, is more correct in drawing and proportions, and more consistently perfect throughout all its parts, than modern works. There is also greater simplicity, less straining at effect or display of mere skill, and fewer accessories; to this may be added the superior polish on the engraving, with dimness on the smooth surface caused by exposure and time; but these last are not invariable tests, as both have been well imitated. The name of the artist occasionally engraved upon a gem may also have been added in later times, though it is rare to find the great beauty and precision of ancient lettering on a modern gem. Some are inscribed with the name of the possessor.

The more ancient Egyptian and Babylonian gems are either cylinders, or in the form of beetles—scarabei. The Etruscan gems, according to the period in Etruscan history in which they were engraved, approach the Egyptian or the Greek in form and style. Most of the stones used by the Greeks for this purpose were imported from Southern India or Ceylon, except a peculiar onyx from Northern Asia, of which there is a specimen in this collection, and which was introduced into Europe by the Persians after the invasion of Xerxes.

Among the most valuable intagli, or engraved gems, here are, Case IX.—from entrance, No. 8, a sardonyx: Pallas Athenæ, the Greek Minerva, represented as the Palladium, or protectress of a city, where this image of the goddess was kept concealed, as a pledge of safety. As the Trojan Palladium was

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stolen by Ulysses and Diomedes to enable them to gain possession of Troy, the two heroes are represented on the pedestal of this gem committing the theft; Pallas Athenæ carries her spear in her left hand, the shield in her right—a proof that the gem was intended for a seal, as the reverse would appear on the wax impression.

No. 12, a paste or glass gem, of an amethyst colour: Aphrodrite or Venus seated, pouring water over her feet; this paste is so transparent that Gori mistook it for a real amethyst.

No. 20, a fine carnelian: Cupid seated with his hands tied behind his back, while Nemesis, the avenging goddess, stands before him. Nemesis raises the lower part of her arm, exhibiting it to him from the elbow to the wrist—the cubit measure—which the Egyptians considered the symbol of justice: thus signifying that the measure of his iniquities towards Psyche was full.

No. 28, a very fine dark onyx: Apollo playing the lyre; his feet hardly touching the ground, to denote extreme lightness, as the repose of his limbs and his undisturbed drapery prove that he is not in motion. The artist has combined purity of outline with rotundity. It is in very flat relief, and is among the finest Greek works in existence.

No. 29, a carnelian: Apollo as a shepherd, with the Nymph of a fountain. The same subject is represented in a statue of the Villa Ludovisi in Rome, and has been described by Winckelman; the shepherd's crook may signify that the god is leading the flocks of Admetus to pasture; he leans his arm on the basin of the fountain in an attitude of repose.

No. 35, a paste, the colour of the yellow chrysolite: a Nymph is playing on a lyre. There are three gems with this subject, each of which has inscribed on it the name of a different well-known engraver—Chronius, Allion, and Onesias. This paste bears that of Onesias. They are all three probably copies of some celebrated statue which has been lost. Agostini, a writer on gems, states that Pausanias mentions Sparta figured

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as a woman playing on a lyre, and that the subject thus represented was to be seen in his days. The style of work on this paste is excellent, though probably only an ancient copy of a gem by Onesias.

No. 41, a red jasper: Mercury has his foot resting on a wine-skin, and two ears of corn spring up beside him; the wine and bread were at all times symbolical of immortality, and were thus appropriately placed near the god who was supposed to conduct human souls to their last abode. His chlamys, or cloak, is twisted round his arm; the caduceus is in his hand, and the petasus—winged cap—on his head, as if preparatory to his journey.

No. 47, a carnelian: Hercules with the Bull of Crete. This work is executed with a few touches, but is wonderfully effective; the style is grand. On a fine ancient altar in the Capitoline Museum of Rome, Hercules is thus represented, though beardless; here the demigod wears his beard.

No. 51, a chalcedony: Hercules found by Cupid, who is seated on his shoulder.

No. 52, a carnelian: Hercules shooting the Stymphalic birds: a work of great antiquity, and in the grand style.

No. 54, an amethyst: Hercules on Olympus with Hebe; the work of a celebrated Greek gem-cutter, Teucron.

No. 68, a carnelian: a seated Bacchante, giving drink to a panther.

No. 69, a very fine carnelian: a Bacchante in a wild dance; this gem resembles a figure on a coin of Syracuse, and is in very excellent style.

No. 70, a red jasper: Bacchus and Ariadne seated on a panther, a work of few touches, inscribed with the artist's name—Carpus.

No. 74, an amethyst: Cupid on a lion with a human face, as seen on medals of Sicily and Campania, and which, according to the German critic Eckhel, represented Bacchus. The allegorical meaning is, love subduing the strongest.

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No. 76, an amethyst: a family of Tritons; fine Greek work.

Case X. No. 93, a carnelian: Achilles fighting with the Amazons; also fine Greek work.

No. 103, a chalcedony: a kneeling soldier.

No. 109, a carnelian: a tragic poet; an old man seated, with a mask behind him.

No. 114, a sardonyx: a soldier on horseback; the name Aulus inscribed on it; the shield is Roman, and is cut on the blue layer of the stone; this gem is supposed to allude to the games of the circus; fine Roman work.

No. 116, a carnelian: a Greek warrior descending from his horse; the shield is in too high relief for the best work, but it is a graceful composition.

No. 117, a sardonyx: an Etruscan gem of great interest.[1] Two men bear the sacred shields, or *ancilia*. According to tradition, a shield was found in the Palace of Numa, which was supposed to have been sent down from Heaven, and the Haruspices declared that the Roman State would endure so long as this shield remained in Rome. Numa, accordingly, ordered eleven similar shields to be made, and he appointed twelve Salii (as those priests were called, who solemnised the worship of the gods by armed dances and song) to keep guard over them. Once a year, on the Calends of March, they were taken from the Temple of Mars on the Palatine Mount, where they were kept, and borne in procession through the city; the Salii striking them with rods, sang the praises of Mars, Numa, and of Mamurius Vetturius, the armourer who cast the eleven shields. In this gem two of the Salii carry six *ancilia* attached to a pole resting on their shoulders. In a work on British antiquities, by John Kemble, will be found an engraving and description of a shield now in the British Museum, which was found in the River Thames, and closely resembles the *ancile* of this gem. According to the author of the description, the ornaments are attached in a manner peculiar to Etruria.

[1] This most valuable gem is nearly hidden in the corner of the case.

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This will appear less difficult to account for, if we suppose the *ancilia* to have been Celtic shields, as the Celts, known as Galli or Gaels, and the Etruscans were among the earliest of the races who peopled Western Europe; the Celts are said by Livy to have entered Italy in the reign of Tarquin the elder, only half a century after the death of Numa; it is no improbable conjecture, therefore, that a Celtic shield may have been brought south of the Alps long before the Gallic invasion, and that its peculiar form may have been made use of, for purposes of priestcraft, by the Etruscan soothsayer in the palace of the pious king of Rome.

No. 127, a rare and valuable sardonyx in four strata: on one side is the Quadriga, or four-horse chariot of the Sun, encircled by a blue rim, representing the Heavens, on which are engraven the signs of the Zodiac, cut with marvellous delicacy and spirit; on the other side is the Biga, or two-horse chariot of the Moon; the inequality of the work on this side, and the signs of the Zodiac on the other, being represented according to modern usage, rather than ancient Greek tradition, have led to the conclusion that this gem is modern, and belongs to the Cinque-cento period.

No. 129, a green jasper: the Constellation of Aquarius, represented as a youth pouring water into a vessel; two stars are above his head, a third star in his hand, a fourth on his breast, and a fifth on his knee.

No. 145, a sardonyx: with a very elegant representation of Apollo; fine Greek work.

No. 358, a fine engraving on a sardonyx of the Head of Pallas, supposed to have been the portrait of a lady in the character of this goddess; probably a modern work.

No. 146, a carnelian: a half-length figure of a Muse holding a pencil to her lips, whilst in her other hand is a scroll on which to write or draw.

Case XI., No. 185, a sardonyx: a fragment; the head of Pluto in very flat relief, or rather cut in lines. This work is

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simple and grand, and probably belonged to the period of Phidias. The garland of wheat-ears and the hair are worked with the most exquisite finish. Ivy leaves adorn the border of the dress; the eyes are wide open and the pupil indicated.

No. 197, a carnelian: a splendid portrait; supposed to represent Sextus Pompeius Magnus, the son of Pompey the Great. He accompanied his father into Egypt, and was present when he was murdered, He fled into Spain, and was finally put to death by order of Titus.

No. 204, a chalcedony: Portrait of Augustus Cæsar; an exquisite gem and a very pure stone.

No. 208, a carnelian: Busts of Nero and Lucius, sons of Agrippina; and on the reverse Faustulus discovering Romulus and Remus, with the wolf, under a tree.

No. 217, a carnelian: Bust of Antonia, wife of Drusus, and daughter of Marcus Antoninus.

Case XII., No. 248, an amethyst: the portrait of Massinissa, Prince of Cyrene in Africa, whence valuable marbles have been brought to the British Museum. Massinissa was educated in Carthage, and fought in Spain, where he was defeated by Scipio. He made terms with the Romans and promised them his services in Africa. This gem is half Greek, half African; the helmet bears the figure of Victory, finely engraved.

No. 252, a carnelian: Modesty, a beautiful head.

No. 260, a carnelian: the head of an old man; the work of a celebrated gem-cutter, Hyllus.

No. 276, a carnelian: the bust of Apollo of Delos; a fine work, perhaps by Dioscorides or Solon.

No. 284, a jacynth: the portrait of a Comic Actor in a Mask.

No. 313, a sardonyx: the Chimæra mortally wounded.

After this gem follow several representations of animals, cows, oxen, horses, lions, cranes, &c., with sphinges, griffins, and other fabulous creatures, among which the most interesting is a winged sphinx, the signet of Augustus Cæsar, discovered in his tomb, and presented to the Gallery in 1829.

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Among the best of the antique camei, or the onyx cut in relief, are:

Case I., near the door, No. I., Venus caressing Ganymede on Mount Olympus, and looking back at Jupiter.

No. 2, a fragment: Minerva with the infant Hercules strangling the serpents.

No. 3, Antonius Pius sacrificing to Hope; more remarkable for the size and beauty of the stone than for the work. The little winged figure near the altar represents the genius of the emperor.

No. 4, Venus Victrix, or the Conqueror; Julius Cæsar, who pretended to trace his descent from Venus, first caused the goddess to be represented armed. The arrangement of the hair and the ignoble features have suggested that this may have been a portrait.

No. 6, Venus attired by the Graces, a cameo of good style.

No. 7, Cupid mounted on a lion and playing a lyre; this gem is quoted in many works on antiquities. The inscription, *Protarchus faciebat*, is in relief; it is most delicate in execution and a very fine stone.

No. 8, four Amorini trying to raise the club of Hercules, whilst one buries his head in the hero's cup.

No. 9, Cupid dragging Psyche along by her hair; very exquisite workmanship.

No. 13, Apollo in gold on a ground of sardonyx is one of the most valuable ornaments of this collection. It belonged to the Piccolomini family, and from them came into the posession of the Electress Anna Maria, the daughter of Gaston, the last Medici Grand Duke.

No. 14, Mars Victor (Mars the Conqueror); a work among the best of the first century of the Roman Empire.

No. 17, Hercules binding Cerberus; a favourite subject; of which the finest example is the engraved gem by Dioscorides, in the Berlin collection.

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No. 24, Bacchus and Omphale; excellent style, executed on a fine stone.

Case II., No. 33, a female figure seated near a temple, with an image on her left arm, and surrounded by three other figures. The work is fine, but the subject difficult to explain. It may possibly refer to the story of Iphigenia in Taurus, when she recognises her brothers.

No. 34, a male figure suspending a sword on a column; in excellent style and finely executed.

No. 40, a fragment restored in gold by Benvenuto Cellini.

No. 66, the bust of Omphale; her head covered with the lion's skin of Hercules.

There are several heads of Medusa, and portraits.

Case III., No. 85, Mithridates VI., King of Pontus; and several likenesses of Augustus Cæsar.

Nos. 95 and 96, portraits of Agrippa.

No. 98, Tiberius with his mother.

No. 124, Livia.

No. 105, Caligula.

No. 106, Nero.

No. 107, The younger Britannicus.

No. 108, Galba.

No. 109, Vespasian.

Some other portraits, and a few representations of animals, complete the collection of ancient cameos.

The most important modern intagli are on the opposite side.

No. 345, the copy of the celebrated gem by Pamphilus, now in Paris, representing Achilles seated on a rock by the sea.

No. 346, the copy of the Dioscorides gem, belonging to the Duke of Devonshire; Diomedes with the Palladium.

No. 354, a chalcedony: an allegorical representation of a marriage before a temple, by Valerio Vicentino.

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No. 371, the celebrated carnelian on which is the portrait of Fra Girolamo Savonarola, by Giovanni, called *delle Corniole*, from his skill in gem-cutting. The wonderful life and finish of this work can only be appreciated by holding it up to the light.

No. 372, the bust of Pope Paul III., which belonged to Lorenzo de' Medici.

No. 373, the bust of Leo X., by Pietro Maria da Pescia.

No. 374, the Seal of Pope Leo X.; his own portrait without the tiara.

No. 375, the portrait of Bartolommeo Alviano, the famous Venetian general; this gem is believed to have been engraved by Matteo di Bassano. Alviano commanded in the war of the League of Cambrai, in 1508, and was made prisoner by Louis XII. of France, who only set him at liberty in 1513.

No. 376, the portrait of Albert IV., Duke of Bavaria, probably by Annibale Fontana, of Milan. This Albert, called the Wise, reigned in 1435, and married Cunegonda, daughter of the Emperor Frederick III. He died in 1508, and his widow entered a convent at Munich.

No. 377, the portrait of the Saxon, Baron Philippe de Stosch, whose magnificent collection of gems laid the foundation of that belonging to the Berlin Museum. Baron Stosch died in 1757. He was employed by Lord Carteret to watch the movements of the Pretender in Rome, and from the odium he thereby incurred, he had to retire to Florence.

No. 378, a portrait of Sextus Pompeius, copied by Natter, from the celebrated gem in Berlin. Natter was a German, and one of the best gem-engravers of modern times; he wrote a treatise on the subject, and died in 1763.

No. 379, an unknown portrait, likewise by Natter.

No. 383, the portrait of Lorenzo de' Medici, when young.

No. 384, the portrait of Francis I., Grand Duke of Tuscany. A cameo, No. 229, Case VIII., represents his Duchess, Bianca Cappello; the delicate outline of her features in this gem gives

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a superior idea of her beauty to any portrait by Bronzino; it is supposed to be the work of Bernardo di Castel Bolognese, for Cardinal Farnese; there is also the likeness of Margaret of Austria, Governess of the Netherlands, and aunt of Charles V. Bernardo died in 1555.

A splendid collection of camei and intagli, formerly belonging to Mr. William Curry, of East Horsley, Surrey, who resided many years in Italy, and died at Nice in 1863, were bequeathed by him to the Tuscan capital. There is as yet no published catalogue; and the gems are placed in cases so far removed from the window that it is impossible to form any opinion of their excellence.[1]

Among the valuable cameos, Case XVIII. No. 3, representing Luna in a Biga, is an excellent work.

No. 6, a woman filling a vase at a fountain, is also a very beautiful gem.

No. 10, a Bacchante, a fine antique fragment, and supposed to be the copy of a work by Scopas.

No. 18, a very fine antique cameo of a youthful Hercules, set in diamonds; the ears are crushed like those of the Boxers in the Circus, and the demigod thus represented was called Herakles Pancratiastes, or Hercules the Boxer.

No. 31, a female mask on a turquoise.

No. 34, a fragment restored in gold; a very fine work and admirably finished, of a Nereid on a Sea-horse.

No. 42, the bust of a female, probably a portrait.

Among the intagli of the Curry collection are many Etruscan scarabei, or gems cut in the form of a beetle.

No. 208, a carnelian mask of very fine work.

No. 233, a pale ruby with the head of a beardless warrior, simple in form, but fine in character.

No. 337, an amethyst: Atropos, a Greek work.

[1] The Cavaliere Migliarini had finished the catalogue in MS. just before his death in 1865.

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No. 47, a beautiful carnelian; the head of a barbarian; very fine work.

No. 249, a sardonyx: a youthful Hercules.

No. 254, an amethyst: a bearded Indian Bacchus.

No. 255, a sardonyx: a female bust supposed to represent Io, the most important and valuable gem in the collection; it is very beautiful, with a melancholy expression; her luxuriant hair waves over her shoulders; on the edge of the stone is inscribed the name Dioscorides, in Greek letters. Dioscorides was the favourite gem-cutter of Augustus Cæsar, and was alone permitted to take the portrait of the emperor; he was born in Asia Minor, and was thus Greek by birth and education. Several of his gems are scattered throughout the collections of Europe; they are marked by a star to express his name.[1] The gem of Io has been copied by the best modern engravers, but it is here concealed in a case behind the door.

Rock Crystal and Pietra Dura.

A small room at the end of the first and second corridors contains various articles of virtù in pietra dura, rock crystal, and precious stones. Many of these were intended to decorate the altar of the Medicean Mausoleum in San Lorenzo; others once held relics, and were then placed in a reliquarium constructed by Michael Angelo over the principal entrance of the same church. The Ciborium for the host or consecrated wafer was designed by Buontalenti in 1601, but never finished; and the several parts of which it was to have been composed, were deposited here, viz. eight columns of Siennese agate, lapis lazuli, and Bohemian verde, and eight channelled columns of rock crystal, set in garnets, turquoises, oriental chalcedony, topaz, pearls, amethysts, rubies, and diamonds, the work of two Milanese artists, named Gaffuri. The seven statuettes of the apostles and the angel were designed by Giovanni Bilivert, the

[1] The Dioscorides, Castor and Pollux, in allusion to the constellation of the Twins—Gemini.

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pupil of Cigoli, and were modelled by Orazio and Francesco Mochi, father and son. They are composed of jaspers from Volterra, Caselli, and Sicily ; of lapis lazuli, chalcedony, oriental alabaster, amethysts, agates, and silver gilt.

In the centre of the room is a table of pietra dura, executed in 1600 for the altar of the Medicean Mausoleum, to replace the table of an earlier date and inferior workmanship, now in the Sala di Baroccio. In the centre is a representation of the port at Leghorn, as it appeared after the construction of the fortifications. The Grand Duke Cosimo I. was extremely desirous to promote the commerce of Leghorn, but his favourite scheme of building an efficient harbour was only fulfilled by his sons, Francis I. and Ferdinand I. When other states were involved in wars, Tuscany was happily exempt ; and thus the new port was filled with ships from all nations. Vessels of every shape and size are here represented, floating on a sea of Persian lapis lazuli, and among them a squadron of six galleys of St. Stephen, which drag two Turkish ships captive. The Order of St. Stephen was instituted by Cosimo I., in imitation of that of Malta, to protect the coast from the infidel, and to secure the permanent service of a fleet, without the expense of its maintenance.

The urns and vases, which once contained relics taken from San Lorenzo, were manufactured by order of Pope Clement VII., the nephew of Lorenzo the Magnificent, about 1533. They were removed to this Gallery by the Austrian Grand Duke Pietro Leopoldo in 1781. Several of them were manufactured by the most celebrated gem-cutters of the time ; and first among these was Valerio Vicentino, who executed for Pope Clement a *cassetta*, or casket, to contain the *pisside*, pyx, or box in which the consecrated wafer was placed on Thursday of Holy Week. The pyx itself was a work of great delicacy. It was of fine enamel, set with rubies, but was unfortunately stolen in 1860. Clement bestowed two thousand golden crowns on Valerio Vicentino for the casket, which was presented to Francis

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I. of France in 1533, upon the marriage of the Pope's niece, Catharine de' Medici, with the Duke of Orleans, afterwards Henry II. By some fortunate accident it was restored to Florence, and is now in Case II. of this room. Valerio was aided in the work by his daughter, whom he had instructed in his art. It is of rock crystal, lined with silver, thus giving an appearance of relief to the engraving. Within is a representation of Christ borne to the sepulchre, and four medallions with heads of the Evangelists. Slender channelled columns and a delicate cornice of enamel, said to be the work of Benvenuto Cellini, form a framework to the several compartments without, on each of which Valerio has carefully inscribed his name. In front are engraved the Story of the Nativity, the Adoration of the Magi, and the Presentation in the Temple. At one end is Christ disputing with the Doctors; on the back, St. John baptising the Saviour, the Woman taken in Adultery, and Christ driving the Sellers from the Temple; at the other end, Lazarus brought to Life. The lid, which is in the form of a truncated pyramid, has ten subjects:—the Supper in the House of the Pharisee; the Entrance into Jerusalem; the Prayer in the Garden; Jesus before Caiaphas; Pilate washing his Hands; the Flagellation; Christ bearing His Cross to Calvary; the Marys at the Sepulchre; and the Ascension. Between these are four small oval shields of blue enamel set in gold, bearing the Medici and Papal arms, as well as the device assumed by Clement, with his inscription, 'Cle. VII., Pont. Max.' In this Case is also a beautiful rock-crystal vase bearing the monogram of Diana of Poictiers, which was probably brought hither from France. But one of the greatest treasures is another cup of rock crystal in the form of a shell with gold enamelled handle, attributed to Benvenuto Cellini; there is also a large vase of lapis lazuli.

Within the Cases round the room are dispersed eighteen vases of rare materials, made for Lorenzo the Magnificent, each bearing his inscription, 'LAUR. MED.' The separation of the

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R in the centre was not unintentional, and is supposed to have implied the word *Rex*; and this conjecture is confirmed by the small crown on the covers of the *mesciroba*, or mixing cups, Case VI., in one of which is a vase of oriental sardonyx. The Medici ball rests on a royal crown. Of the eighteen Laurentian vases, five are of oriental sardonyx, four of red Sicilian jasper, one of yellow Sicilian jasper, one of carnelian, two amethysts, one red jasper, one in flowered jasper of Sicily, one in green jasper, and the last in fossil-wood. They were all made in the gardens of the Casino di San Marco, where Lorenzo maintained a school for artists.

In Case V. is a small column of rock crystal, which was executed for the Grand Duke Cosimo I., to celebrate his destruction of the Siennese Republic. It rests on lions in agate and has a hexagonal golden stand. Though not a good style of work, it is remarkable for the multitude of figures introduced within so small a space, and has an historical interest. On the pedestal an allegory sets forth the greatness of Florence under the Medici rule; a male figure, seated beneath a porch of the Tuscan order in architecture, has the attributes of commerce by sea and land; a philosopher and a warrior dispute near the walls of a city guarded by the Lion of Florence; Peace is symbolised by an olive, and a female with wheat in one hand and fruit in the other; a husbandman drives oxen in a plough, and a shepherd guards his flocks, to represent agricultural and pastoral life; a battle is taking place between cavalry and infantry, probably that of Montemurlo, gained by the Grand Duke Cosimo in 1537, when he captured his greatest enemy and former friend, Filippo Strozzi. Victory waves her palm-branch, and Fame holds a royal crown over a city, typical of Florence, whilst she blows her trumpet, and a horseman gallops towards the gate. In the upper part of this column are six medallions with portraits in ancient costume; above is seated a sovereign surrounded by a numerous Court; he is in the act of bestowing the bâton of command on one of his courtiers,

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probably General Marignano, to whom Cosimo confided the conduct of the Siennese campaign. The Pope is also represented surrounded by his cardinals, and blessing a bishop and a lay personage, supposed to be Cosimo's ambassador to Rome, who obtained Pope Julius III.'s sanction for his master's seizure of Sienna; still higher up on the column is the siege; and, lastly, a warrior closing the temple of Janus. The victorious soldiers ascend spirally, followed by prisoners; they bear the enemy's banners reversed, and other trophies; two of the leaders—Marignano and Don Francesco di Toledo (?)—make a triumphal entry into Florence. Don Francesco was the ambassador of the Emperor Charles V., who was received by Cosimo and his son Francis, after the conquest of Sienna. On the top is a globe with a second figure of Fame, in gold, blowing her trumpet.

Behind this column is a small view of the Piazza della Signoria, in pietra dura and gold, the work of Maestro Giorgio Gaffuri, the Milanese before mentioned; it was intended for one of the ornaments of the tribune of the Mausoleum de' Medici in San Lorenzo, as were also four small lunettes in gold, now also in this collection. The view was taken from that end of the piazza once called the Canto della Farina. Giovanni da Bologna's equestrian statue of the Grand Duke Cosimo I. is the most prominent object, and, with the Marzocco, the statues of David and of Hercules, by Michael Angelo and Baccio Bandinelli, is of gold; the architrave of the palace is in rock crystal joined with silver or copper gilt; a porter carrying a load is issuing from the door of the old Custom House; the sky is in lapis lazuli; and agate, heliotrope, and jasper are used for the houses and pavement. The lunettes, in gold, are distributed in the opposite cases. They represent events in the reign of the Grand Duke Francis I. On one lunette, two engineers present the Grand Duke Francis the plan for the fortifications of Porto Ferraio, which is seen bathed by the Tyrrhenean and Mediterranean Seas, personified in the foreground; there are two other persons.

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in attendance, one of whom is seated leaning on a staff behind the Prince. In another lunette Francis is represented receiving the plan for the decoration of his villa of Pratolino. In a third Francis is approving the plan for draining the Marshes, a favourite scheme, never fulfilled, of the Tuscan sovereigns. In a fourth, Francis is giving orders for the embellishment of a fortress; in a fifth, Francis desires that the Port of Leghorn should be fortified; and lastly, Francis is represented occupied with affairs of state.

Above the casket of Valerio Vicentino, in Case II., is a fine specimen of pietra dura, though a proof of the barbarous taste for mere display of riches in the decline of Art. The person represented is Cosimo II., the fourth Medicean Grand Duke; and the labour and cost for this portrait has hardly been as successful as the result of a coloured print. The ground of the picture represents a room magnificently furnished, from whose windows there is a view of the cupola and bell-tower of the Cathedral. The head of the prince, the hands, legs, and lining of the mantle and ermine are in Volterra jasper, the hair in Egyptian flints, the rest of the dress in oriental chalcedony, red jasper from Sicily, gold and enamel; and the whole sprinkled with diamonds, of which there are upwards of three hundred.

In Case IV. there is a statuette of Venus and Cupid in porphyry, the work of Pier Maria da Pescia, the great merit of which consists in the difficulties overcome from the hard material the artist had to deal with. Pier Maria da Pescia is most celebrated for an engraved gem, which is known as the Seal of Michael Angelo, preserved in the Paris collection.

In Case V. are two little vases of aqua-marina, and one of a single emerald; another is formed from the agate called the cat's eye, of extraordinary size, surmounted by a pearl; a turquoise mask, also remarkable for its size, has diamond eyes; a very fine vase of jasper with the head of the hydra, and a small golden figure of Hercules on the cover, is the work of Giovanni da Bologna.

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In Case VI., a cup of rock crystal with one handle in gold enamel is a superb work attributed to Benvenuto Cellini, and a bust of Tiberius in artificial turquoise is by the same artist. The little inlaid box in this case is interesting, because sent by Frederick Augustus III., Elector of Saxony, to the Corsican General Paoli, as a proof of friendship. Paoli, when a refugee in London, in 1789, presented the box to Maria Cosway, an Italian lady from Lodi, the wife of the painter, Richard Cosway, whose portrait of General Paoli is in the third corridor of this Gallery. Mrs. Cosway was a woman of very superior abilities and enthusiastic nature. She appears to have adopted the cause of the Corsican patriot, and was created a baroness by the Austrian Emperor Francis I. in reward for her services to her native country, but more probably for her hostility to the French and to Napoleon Buonaparte, after Lombardy as well as Corsica had been conquered by their arms.

In Case I. and Case VI., near the door, are two *gradini*, or stands, which present fine examples of the most ancient pietra-dura work in fruit and flowers carved in high relief

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CHAPTER XII.

UFFIZI GALLERY—COINS AND MEDALS.

A VALUABLE collection of coins and medals is likewise kept in a room within the offices of the Director of the Museum.

The early Etruscan coin and weights were represented by the same pieces of bronze, called *sgravi;* and these were divided according to their value into *quadrantes*, *unciales*, &c.; a wheel, such as may have been observed frequently occurring on Etruscan monuments, is found upon these coins. The *sgravi* are rudely manufactured and in strange contrast with the delicate workmanship bestowed on Etruscan ornaments. They probably date from a very early period, as the gold and silver coin of Etruria in the Etruscan Museum are equal to Greek.

Two of the largest *sgravi* are round, the other oblong; they appear to have belonged to a seaport town, as, besides the wheel, one has an anchor, and another the trident of Neptune, as well as the caduceus of Mercury. The head of Janus with the prow of a ship is common, and is appropriate for a commercial people. Minerva is occasionally substituted for Janus; Mercury, and the thunderbolt of Jove, composed of the three metals, and first devised in Fiesole, are likewise found on these coins: a vase, a horse, a man on horseback, a cockle-shell, and an ear of wheat are very usual symbols. On a later Etruscan coin, and from another part of Italy, the elephant is admirably represented, with a Moor's head on the reverse

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The first gold florin was coined A.D. 1252. It continued in circulation and maintained its credit in Europe until the fall of the Republic. On one side is the lily, on the other St. John the Baptist. Its nominal value at that time was equal to five francs of the present day, but five francs were then worth twelve francs of our money. So high was the reputation of the Florentine gold florin, that various sovereigns forged and circulated counterfeits; among these were the popes when at Avignon, the princes of Dauphiné, and the kings of Hungary. The Florentine Government appointed six persons at a time to superintend the coinage at the Zecca, or Mint, changing them every six months. A certain amount of bullion was confided to them, for which they were responsible. In 1352 the presidents of these Zecchieri, or officers of the Mint, were granted the privilege of adding the marks or badges of their families to the coin, and these were placed to the left of the head of St. John the Baptist. The pear of the Peruzzi, the sail of the Rucellai, &c., may be seen on the old florins of the Republic.

Before the issue of the gold florin, silver alone had been used as a medium. The earliest silver coin bears the head of Charlemagne; the next has a half-length figure of St. John the Baptist. In 1316 the Florentines elected one Lando da Gubbio with the title of Bargello, to whom they confided the government. Lando soon proved himself unworthy, and was dismissed in 1317; but during his administration he had circulated an adulterated coin, which he placed at the nominal value of five denari, and which were popularly known as Bargellini. After Lando's fall these were called in, and a new coin struck, valued at thirty denari, and called a Guelfo, after the party which then ruled the State. In 1400 small copper coins were in circulation, called *piccioli.*

The first head represented on a coin since the days of Charlemagne was that of Duke Alexander de' Medici, when the florin was called *testone.* It was designed by Benvenuto Cellini, and has on the reverse the figures of St. Cosimo and

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St. Damian, the patron saints of the Medici, in place of St. John the Baptist. A four-florin piece of the year 1531 represents the Baptism of Christ, and the same device was adopted for the silver coin.

The first gold coin of the reign of the Grand Duke Cosimo I. has his head, and, on the reverse, the Last Judgment. It was called a lira, and was struck in 1559. The name lira—*libra*—was derived from the Roman weight, and had before this been applied to an imaginary coin of the same value; but it now for the first time was used for a gold piece. In 1550 the device was changed to St. Cosimo and St. John the Baptist. On some of Cosimo's coins the Wolf of Sienna is represented, marking the period of his conquest of the city which is supposed to have been founded by the sons of Remus after their father had been slain by Romulus. In 1585, during the reign of the Grand Duke Francis I., and perhaps in compliment to that sovereign, St. Francis takes the place of St. Cosimo and St. John the Baptist.

Among the silver coins in this collection, two of those which bear the head of the Grand Duke Ferdinand I. have been recently discovered to be hollow, and to open as boxes. In one of these was found the miniature of a gentleman in the dress of a courtier of Louis XIV. of France, painted on copper in oil—the usual Florentine practice: and resembling an indifferent copy of a portrait of Prince Charles the Great of Lorraine, in this Gallery, though the larger picture represents a man at a more advanced period of life. The inference is, that this miniature was the likeness of the same prince in his youth, taken in Florence. The Grand Duchess Margaret of Orleans, the wife of the bigoted Cosimo III., was attached before her marriage to Prince Charles. He followed her to the Tuscan Court, where they continued secret lovers; and, after he left Florence, the conduct of the Grand Duchess became so eccentric that her husband sent her back to France, where she ended her days. She

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had probably concealed this miniature in a coin, and it had thus been lost.

A rich collection of medals from all parts of Italy fill several cabinets in the Coin Room. A large bronze medal, by Antonio Pollajoli, commemorates the Pazzi conspiracy; on one side is the head of Lorenzo, and below him the choir of the cathedral, as it then stood, with columns around, and a low parapet; within this enclosure the religious service was performing when the Pazzi attacked the two young Medici; Lorenzo is seen making his escape; the motto is *Salus Publica.* On the reverse is the head of Giuliano, and the choir again, with the scene of his murder, and the motto *Luctus Publicus.*

A beautiful silver medal, imitated from a Greek coin, represents Lorenzo later in life.

A medal by Giuliano Francesco di San Gallo, in 1532, represents Giovanni delle Bande Nere, though struck twenty years after his death.

A head of Duke Alexander is by Francesco Girolamo of Prato; it is in very high relief, and has a rhinoceros on the reverse, with the motto *Non Buelvo sin vincer.* Another medal has the profile of Alexander on one side, and of Duke Cosimo, with the Golden Fleece, on the other; and was probably struck when Cosimo received the Order from the Emperor Charles V. There is also a medal struck in honour of Charles V., and on the reverse the Combat of the Giants with Jupiter, the work of Leone Leoni, of Arezzo.

A medal of Cosimo I., by Domenico di Polo, has on the reverse his arms, the capricorn; Domenico was noted for his skilful imitation of the antique; he was a pupil of the more celebrated gem-cutter, Giovanni delle Corniole. The Capricorn adopted by the Grand Duke Cosimo was the device of Augustus, and is often seen on gems. It was considered one of the most auspicious constellations, and emperors, kings, and persons destined to fill high places, were said always to have been born under the rising of the third degree of Capricorn.

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Another medal represents Cosimo attired as a Roman conqueror, in a quadriga, before Sienna; Victory is crowning him. This medal was designed by Domenico Romano.

A large gilt medal with ships belongs to Liguria or Genoa, and is of the time of Duke Cosimo I.

A silver medal bears the portrait of Eleanora of Toledo, the wife of Cosimo, and has a peacock on the reverse; on another silver medal Cosimo is represented in armour, receiving his generals; there is a still more interesting medal of Cosimo when young, by Benvenuto Cellini.

Leone Leoni, of Arezzo, designed the medal which bears the likeness of the unfortunate Don Carlos, the son of Philip II. of Spain; he is represented as a boy of twelve years of age. Another medal has the portrait of Camilla Peretti, the sister of Pope Sixtus V. (1590), and is by Domenico Poggi, called by Vasari, Poggino, and mentioned in his Life of Valerio Vicentino as being also a sculptor in marble. A glass medal has upon it, in silver, the heads of the Grand Duke Francis I., and of his first wife, Joanna of Austria.

A very interesting set of dies and punches, by Benvenuto Cellini and other celebrated artists, completes this collection.

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CHAPTER XIII.

UFFIZI GALLERY—BRONZES AND SCULPTURE.

TWO rooms decorated with inlaid marbles, off the third corridor, are assigned to a small but interesting collection of antique bronzes, presented to the Museum by the Grand Duke Pietro Leopoldo. The magnificent horse's head of bronze with gilt ornaments was discovered in 1585 at Cività Vecchia, and was sent to Florence. It was first used to adorn a fountain of the Palazzo Riccardi, but in the beginning of this century it was brought to the Gallery. The grandeur as well as animation of this head is not exceeded by the horses of Phidias from the Parthenon. A torso, or fragment of a statue in the Greek style, was found in the sea near Leghorn, as well as the tripod with veiled heads at the corners; the statue is supposed to have represented a priestess of Apollo; besides these, several fine busts, and a valuable inscription on a bronze tablet, constitute the treasures of the outer room.

In the room beyond, is a statue of a youth holding out his hand as if to receive offerings. It is called Mercury, and was at one time thought to represent Bacchus, but is more popularly known as the *Idolino*, Little Idol. This most beautiful statue resembles the same subject, rather differently treated, and called the Praying Boy, now in Berlin. It was found at Pesaro in 1530; the pedestal on which the statue is placed is a bronze of the fifteenth century, and is adorned with delicate foliage and other compositions in relief. Around this room are cabinets containing small bronzes. In the first are votive

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offerings, arms, legs, &c., also a splendid head of an eagle and another of a horse.

The next cabinet contains images of Saturn and Jupiter ; one of these last with the arm extended is peculiarly fine. Several of the figures hold the sacrificial cup with the hollow in the centre for the finger ; there is a beautiful little statuette of Mercury in the act of running ; another, of the same subject, shades his eyes with his caduceus. In the third cabinet are also various small images of Venus and Cupid, a warrior bearing the peculiar shield usually belonging to the Amazons, and an Etruscan figure of Mars, which was found at Volterra.

In the fourth cabinet is a very beautiful image of an Amazon, as well as several figures of Hercules ; Bacchus seated, with grapes in his hand, and another of the same god crowned with grapes, of which he holds bunches in both hands.

In the cabinet at the end of the room is a curious life-like figure of an actor in a mask, he raises his hand to his forehead, as if gesticulating; likewise several small portrait busts and images of animals—serpents, fish, leopards, lions, &c. ; two lamps are remarkable, one resting on the back of a flying eagle, the other on a lion. The remainder of the cabinets contain sacrificial instruments and vases. There are several bronzes of the period of Decadence in Art, and others which belong to the Christian era.

Returning to the corridor, near the entrance to the rooms of original drawings and the window over the roof of the Loggia de' Lanzi, is a fine copy of the Laocoon of the Vatican, by Baccio Bandinelli. A child with wings reposing on a tomb and holding poppies, is an image of Sleep.

Near it is a beautiful little altar, hollow at the top to receive the sacrifice, and dedicated to the Lares or household gods of Augustus. In the centre of the principal relief stands an augur, holding the *Lituus* or crooked staff of divination ; a partridge is at his feet ; on one side a priest, on the other a priestess, has the cup for libations ; below is an inscription ; on

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one side of the altar is a female figure with a horn and the cup or patera, and another female crowned with a wreath and also holding a horn, as well as a basket of fruit, probably signifying Abundance ; on the other side is a winged Victory and trophy; at the back of the altar are two olive trees, a patéra and jug, and a wreath of oak leaves and acorns.

On either side of the corridor are antique statues of merit and busts of the Roman emperors and empresses facing one another, some of which have considerable excellence and beauty, as works of art. The name of each is inscribed below.

The Sala delle Iscrizioni, next the Room of Portraits, leads into the Sala dell' Ermafrodito ; the first is lined with valuable tablets, and monuments with inscriptions, and has some beautiful statues by Greek and Roman artists, especially the Bacchus and Faun; a beautiful statue of Urania; and the Mercury opposite. The inner room may, however, be said to belong more to Florentine art, since the lovely little antique torso of a Ganymede has been restored by Benvenuto Cellini ; the head, arms, and feet, as well as the eagle, are his work, and evince the hand of the goldsmith rather than that of the sculptor.

The genius of Sleep has also been converted by Benvenuto Cellini into a Cupid.

The torso of a faun at the farther end of this room is hardly less celebrated as a study for the artist than the famous torso of the Belvedere in the Vatican at Rome. There is a very lovely group of Cupid and Psyche in a corner to the left of the entrance. A head, called Alexander, is full of grandeur, but has an expression of anguish, which could hardly belong to the Macedonian hero, and successful conqueror. Over the door leading to the room of Genii is a colossal head of Jupiter Ammon. There are several beautiful reliefs high on the walls.

Returning to the corridor, at the farther end are two statues of Marsyas, facing one another. That to the left is antique, but part of the arms and the feet are supposed to have been restored by Donatello. Near it is a good bust of Crispina. The Marsyas

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opposite is also partly antique, but the head, arms, and shoulders were restored by Andrea Verocchio. A crouching Venus is a repetition of a statue in Rome ; the head, arms, and left leg are modern. Minerva, or Pallas Athene, a Greek statue nearly opposite, is believed to be a copy of the Trojan Palladium; the head, though antique, does not belong to the body, the right arm and part of the neck are modern.

A little altar, with three female figures in flat relief, is in very elegant sculpture, and below is a pedestal or candelabra dedicated to Mars.

The youth drawing a thorn from his foot is a good repetition of the celebrated bronze of the Capitol at Rome ; near it is a beautiful small bust of Annius Verus when a boy ; and beyond, is a large sarcophagus with the Fall of Phaeton in high relief. Phaeton is represented falling into the river Eridanus—the modern Po—and his sisters, the Heliades, are metamorphosed into poplars.

Near the door of the Tribune is a fine statue of Hercules, though in short proportions, thick, and muscular ; it is a repetition of one in Rome ; there is also a good bust of the Emperor Trajan. A sarcophagus farther down this corridor has a relief, representing the history of Meleager, a favourite subject on early Etruscan tombs ; Meleager is represented killing the Calydonian boar, which had been wounded by Atalanta, to whom he resigned the skin when he married her. The hero having slain his mother's brothers, she, in revenge, caused his death. A graceful statue follows of a Vestal Virgin ; her figure is half concealed by a veil, and the statue, except the left hand and the fingers of the right, which are restorations, is in a perfect state. Opposite is Ganymede, the cup-bearer of Jupiter, with the eagle ; a good statue, but unfortunately the marble has stains. The bust of the Emperor Titus, son of Vespasian, is a rare portrait. Near this is the Muse Urania; the drapery of this statue is remarkably well treated. Julia, the daughter of Titus, is a well-preserved and excellently-wrought bust. The bust of the Roman Emperor

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Otho was considered by Winckelman one of the best in existence, and the bust near it represents Nero, when a child; beyond this is the portrait of Poppæa Sabina, the wife of Nero, celebrated for her beauty, and who instigated him to murder his mother and his first wife. A very good bust follows of Caligula young; the expression is characteristic of the man. There are several good statues of athletes and a Wingless Victory.

At the farthest end of this corridor is an interesting sarcophagus with a high relief, representing the life of a hero; the sacrifice in the centre was probably studied by Raffaelle, for his cartoon of Paul and Barnabas at Lystra, unless both this Roman work and the design of Raffaelle were derived from a still nobler fragment of the same subject in Rome.

The vestibule at the head of the stairs leading to the Gallery contains several antique statues of merit—the celebrated Boar, which was copied in bronze by the Florentine Pietro Tacca for the fountain of the Mercato Nuovo; a Horse Rearing, supposed to have belonged to the Niobe group; and two splendid dogs.

Outside this vestibule are busts of the Medici family from Cosimo, Pater Patriæ, to Gian Gastone. Several statues of inferior merit are on the staircase.

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CHAPTER XIV.

THE ACADEMY.

THE entrance to the Academy, once a hospital for the sick, is by a long vestibule with a waggon roof, which adds to its unusual height. At the farther end is the statue of David, by Michael Angelo.

Though it is to be regretted that this statue has been removed from the Palazzo Vecchio, where it was placed by the artist himself, and where it has stood sentinel through the winter's cold and summer's heat for more than three hundred years, its present place, within the walls of a museum, enables the public better to judge of its merits.

The light from above shows the statue to the best advantage. The stern, resolute young face under the shadow of thick curling locks; the slender figure, beautifully modelled; the firm, dignified, yet easy attitude, resting on one leg and leaning slightly backwards that he may gaze on the fallen giant, tell the story well. The head is large, but Michael Angelo had probably calculated that the statue would be placed at such a height as to give it its due proportion; the hands also are coarse and of great size; but so grand a work must be measured by a different standard from that of the perfect works of Greek sculptors. The genius which has given such life to marble converts criticism into wonder and admiration. Our distinguished sculptor, the late John Gibson, whose intense reverence for the highest Greek art is proved by his own works, exclaimed, when beholding this figure, 'What a fine statue is the David!

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How grand the spirit; and how free the whole from the mannerism into which Michael Angelo afterwards degenerated!'

The block of marble out of which Michael Angelo formed his statue had been blocked out at Carrara, and spoilt by one Agostino di Guccio, who had been commissioned to make a statue of a Prophet for the Guild of Merchants, and for forty years it encumbered the court of the Opera del Duomo at Florence. Jacopo Sansovino at length consented to make use of it for a statue, if allowed to piece it out with other bits of marble; but Michael Angelo, struck with the excellence of the marble itself, offered to make the statue of David, without any addition, and finished his great work in 1504.[1]

To the right of the entrance of this room is a Coronation of the Virgin, attributed to Ugolino of Sienna (1260?–1339). Nothing is positively known of this artist, except that, although a native of Sienna, he painted principally in Florence. The only other painting which can, with any degree of certainty, be assigned to Ugolino, is a fragment of an altar-piece for Santa Croce, which was sold to England. The picture said to be by him in the farther room of the Academy is of doubtful authenticity.

The upper row of pictures at this side of the room are chiefly by unknown artists, but include works of Lorenzo and Neri de Bicci, who lived in the latter half of the fourteenth century. The last picture but one on the lower line is an altar-piece, composed of six small pictures by an artist of the school of Fra Angelico; the subjects are, the Life of the Virgin and the Childhood of the Saviour. In the upper part the Virgin is seated in the Vesica Piscis, attired in white with a crown on her head; the Donor, in a brown habit bordered with red, kneels to the left. In the representation of Christ Disputing with the Doctors, the Virgin is especially lovely.

[1] See *Tuscan Sculptors*, by C. Perkins, vol. ii. p. 17.

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Beside this altar-piece there is a much damaged picture by Fra Angelico (1387–1455), of the Virgin and Child enthroned with Saints; trees are in the background.

Returning to the entrance, on the wall to the left is a large altar-piece, attributed to Pietro Cavallini, a Roman artist, the contemporary of Giotto, who painted the supposed miraculous picture in the SS. Annunziata, and died about 1364. In the centre is an Annunciation; saints on either side. Incidents in the life of our Saviour are introduced in the frame; in the predella is an Entombment. Farther on this wall is San Bernardino of Sienna, who founded the Reformed Order of Franciscans, and died in the Abruzzi. He was canonised by Pope Nicholas V., 1450. When preaching he always held a tablet before him, within which was the name of Jesus encircled by golden rays.

The Holy Trinity, St. Andrew, and St. Anthony is attributed to Nicolò Gerini, of the school of Taddeo Gaddi. In the predella are represented scenes from the life of St. Anthony.

Next to this picture is an altar-piece of the Virgin and Child with a Goldfinch, St. Louis of France, the Baptist, and two other Saints by Spinello Aretino, who died in 1410. A large damaged picture of Christ on the Cross, supported by the Eternal and surrounded by Angels, is by Alessio Baldovinetti (1427–1499).

A door to the right opens on a suite of four small rooms, containing some of the greatest treasures of the Gallery. Near the entrance is the predella to an altar-piece by Luca Signorelli (1441–1523). The subjects are: the Last Supper, the Garden of Gethsemane, and the Flagellation. It is a late work of the master, but the subjects are treated with great freedom and power.

Above the Luca Signorelli is a large picture of the Virgin and Child, by Fra Angelico (1387–1455); to the right are St. Matthew, St. Francis, and St. Lawrence, whose garment

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is adorned with peacock's feathers, emblematical of immortality; to the left, St. Dominic with St. Cosimo and St. Damian.

The most interesting pictures here are those by Fra Angelico, facing the window; and, divided by the projection of the chimney, are small panel pictures which once adorned the doors of the cupboards containing the sacred plate in the monastery of the SS. Annunziata. The subjects are all taken from the life of the Saviour, except one mystical representation of the Wheel in the vision of the prophet Ezekiel. They were executed by order of Piero de' Medici, the son of Cosimo, Pater Patriæ, about 1433. The animation and dramatic power, as well as traditional type, of these compositions, recall the Giottesque school, whilst there is a superior refinement, beauty, and tenderness, with greater vigour than usually characterises Fra Angelico.

Among those to the right of the chimney are: the Adoration of the Child; the Visit of the Magi; the Presentation in the Temple; the Flight into Egypt; and the Last Supper; this last, though not supposed to be by the hand of Angelico, is represented in an original and beautiful manner. The Virgin in the Visit to the Magi is one of the most lovely conceptions of the Mother of our Lord. Above these works of Fra Angelico are two pictures of Angels, attributed to Francesco Granacci (1477–1543).

On the projecting wall is a predella, also by Angelico, with six scenes from the lives of St. Cosimo and St. Damian; the subject was selected in compliment to the artist's patrons, the Medici, painted for the SS. Annunziata.

On the highest line is a Madonna with the Child standing on her knee, by Angelico.

On the second line are two splendid heads of Vallombrosian monks seen in profile. They are attributed to Perugino, but are more probably by Raffaelle. That to the right is a portrait of Don Blasio, General of the Order; the other is Don Bal-

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thasar, Abbot of Vallombrosa. Raffaelle may have painted these pictures when visiting Vallombrosa on his way from Urbino to Florence. The heads are sharply defined on a dark background, and modelled with the utmost care in good relief; every feature, including the ears, is drawn with individuality; and yet this close attention to exact form is kept duly subordinate, or made to assist the higher aim of the artist in truth of expression. Light, shade, and colour have here each their relative importance. The lovely Madonna del Cardellino, now in the Tribune of the Uffizi Gallery, is said to have been painted for this Abbot of Vallombrosa.

Beyond these, at the side of the projecting wall, is Christ Rising from the Tomb, the Adoration of the Magi, and two exquisitely painted circular pictures of the Coronation of the Virgin and the Crucifixion, by Fra Angelico.

Facing the window are the remaining pictures of the series for the SS. Annunziata, already described, by Fra Angelico. The Raising of Lazarus, and Christ Bearing His Cross to Calvary, are the finest; in this last the Mother of our Lord is pushed back by the Roman soldiers, who have the Gentile sign of the scorpion on their mantles.

Above these small pictures is a finely-coloured Deposition from the Cross. Near the door are two other miniatures by Angelico; the Miracle of St. Cosimo and St. Damian healing the man's Leg; also, five martyrs beheaded.

Beside these is a powerful head of Girolamo Savonarola, represented as Piero Martire, by his disciple Fra Bartolommeo. Though the features are plain, the sweet, patient, and devout expression of the eye and mouth is singularly beautiful.

To the left of the door are two very lovely female and two male Saints, by Fra Filippo Lippi (1406–1469). Over the door, in a lunette, are the Annunciation and the Ascension of the Saviour, in small figures, attributed to Giotto.

A damaged altar-piece of a Virgin enthroned with two Angels and Saints, by Fra Angelico, hangs high on the wall;

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and below it is the gem of this collection, the Last Judgment, by Fra Angelico.[1] Every figure in this wonderful picture is in itself a perfectly beautiful miniature, and the whole is a most harmonious and lovely composition. A deep-blue sky gradually fading to a pure white horizon, composes the background, and a double line of tombs divides the lower part of the picture. The Saviour above is feebly imagined and coldly executed; He is seated in glory, and turns the back of His left hand to the condemned, whilst extending towards the blest the open palm of His right, in which the wound is still perceptible. Around the Vesica Piscis in which he is seated are fiery seraphim; lovely infant heads with wings. Beyond them is a garland of still more angelic beings, some of whom wear the 'helmet of righteousness' and the 'whole armour of God.' Near these the Virgin is seated in a robe of silver, embroidered in gold; and, with her arms crossed on her bosom, she bends meekly towards her Son. Opposite her is St. John the Baptist, his hands clasped reverentially. On either side are patriarchs, prophets, and saints, seated in a half circle; St. Dominic at the end to the left; St. Francis to the right. In the centre St. Michael bears the cross on his shoulder, whilst attendant angels arouse the dead by the sound of the trumpet.

The condemned below are hurried to torments by demons; some stop their ears, others gnaw their own hands, and this part of the picture, as well as further to the right, represents every degree of physical torture, ending with that inflicted by Lucifer himself, and is in accordance with the traditions of an ignorant and barbarous age, which, though immortalised by Dante, would be simply disgusting, if it were not also ludicrous. But no genius save that of Fra Angelico could have painted the happiness of the blessed with such truth of expression, nor have depicted every variety of emotion which we may suppose

[1] This picture is frequently to be seen in the second large room of th Academy, with the copyist.

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possible at such a moment. Some look up with grateful love to the Saviour; others embrace one another, or are embraced by their guardian angels; one, overcome with joy and wonder at the glorious vision opening before him, can advance no farther, but kneels, with eyes entranced, fixed on the gates of Paradise, to which the celestial being at his side points the way. Angels crowned with roses and with glittering wings, move in a mystic dance amidst flowers, whilst others float onwards in a stream of golden light, and enter the heavenly Jerusalem.

In one of the windows are pictures by Francesco Granacci, the pupil of Domenico Ghirlandaio, and the friend and admirer of Michael Angelo and Raffaelle. They represent the life and martyrdom of St. Apollonia. The figures are too tall and slender, but nevertheless they have grace, movement, and dramatic appropriateness; the saint herself is very lovely.

The adjoining room contains a collection of drawings and cartoons by some of the best masters. Facing the entrance are three by Raffaelle; the cartoon for the famous picture of the Pearl, which is at Madrid, omitting the figure of Joseph; a chalk drawing of the Madonna with the Sleeping Child: she raises a veil and shows him to the little St. John; the original picture is lost, and, according to Passavant, all so considered are copies, and differ in the background from this cartoon; a picture in the Corsini Gallery is a copy, by Mariotto Albertinelli, of the lost picture of Raffaelle. A third drawing is a Madonna, the Child standing on His mother's knee; his foot resting on her hand.

Facing the window are three large cartoons of apostles, by Fra Bartolommeo (1475–1517). Above them a colossal head of the Virgin, by Correggio, and the cartoons for the Holy Family of Andrea del Sarto in the Pitti; as well as another Holy Family by Fra Bartolommeo.

To the left of the window are two female and one male saint, also by Fra Bartolommeo, and a very lovely Madonna and Child, by Lorenzo Credi (1459–1537).

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Entering the third room, opposite the spectator, is an allegory of Spring, one of Sandro Botticelli's most celebrated works (1447–1510). It was painted for Cosimo de' Medici's Villa of Castello, near Florence, at the same time with the Venus, now in the Sala di Lorenzo Monaco in the Uffizi Gallery. Both the subjects and their treatment are in accordance with the taste of the period, when Greek classics were in fashion, although Greek art was imperfectly understood. The influence of Fra Filippo Lippi may be traced in Botticelli's figures, and the influence of the Pollaioli in his love of ornament: in the midst of a grove, Spring is seen attired in a white garment, sprinkled over with bunches of flowers. She gathers up her dress to receive the flowers poured into it from the lips of a nymph, who flies from a genius of the wood. In the midst of the grove, Venus is standing clothed in white, with a red mantle lined with blue and gold. Botticelli has been more successful in producing his idea of beauty in the Goddess than in the figure of Spring. Her attitude is graceful, her head slightly bent; Cupid hovers above, and aims his arrow at the Graces, who dance in a circle, their hands entwined, whilst Mercury with his caduceus shakes down roses. The Graces are draped in white, and their movements appear slow and languid. The colour of this picture has been much injured.

Tobias, led by the angel Gabriel, is an interesting though damaged picture, also by Sandro Botticelli; though the forms are angular, the movements are free, and the composition has much grandeur. Beyond, there are two saints, by Pollaiolo, and a Visitation of Mary to Elizabeth, by Giacomo Pachiarotti of Sienna, born in 1474. He was, according to Vasari, much esteemed in his native city, though almost all the numerous pictures he executed have long since disappeared. He joined in revolutionary disturbances within Sienna, and was consequently banished. This picture is one of three, which are all that remain to show his powers as an artist. 'Though light and

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feeble in colour,' and somewhat insipid, there is a pleasing simplicity in the composition: a triumphal arch, and long paved way form the background, and the Holy Spirit as a dove is hovering in the clear blue sky above the principal group.

At the farther end of this room is a Crucifixion, by Luca Signorelli of Cortona. The attitude of the Magdalene is fine though somewhat theatrical. The picture is painted in distemper.

Over the door is a very interesting Pietà, also in distemper on a tile, attributed, though without any certainty, to Andrea Castagno. The artist has made a *pentimento*, or a change in his original intention, in the attitude of the Saviour's arms.

Facing the window is a very fine picture by Francia of Bologna; the Madonna and Child, St. Francis with a Crucifix, and St. Anthony bearing the lily.

A Madonna and Child enthroned with Saints, by Domenico Ghirlandaio (1449–1494), is powerful in drawing and expression, and is painted in full bright colours. The head of the Virgin is very lovely. The four splendid figures of saints are—St. Thomas Aquinas; St. Denis the Areopagite; St. Clement, who was the third Bishop of Rome, and therefore represented as Pope; and St. Dominic. St. Thomas, one of the greatest theologians of the Roman Catholic Church, has a countenance expressive of conscious power; acute, yet dignified: he was descended from the sister of Frederick Barbarossa, who married a Count of Aquino: their grandson was educated in the school of the Benedictine friars of Monte Cassino, but he took the Dominican habit in Naples. He was remarkable for self-command, for his calm deportment, and for his humility as well as learning; he refused all Church preferment, and died in 1274, in a Cistercian abbey at Fossa Nova, near Rome, on his way to Lyons, to complain against Charles of Anjou.[1] St. Denis is here represented on the other side of the Virgin, with a red collar round his neck, to signify his

[1] See Mrs. Jameson's *Monastic Orders*

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death by decapitation. St. Denis was sent to France, by Pope Clement, to preach the Gospel, and was beheaded during the persecution under Trajan. He is said to have risen after his execution, and, carrying his own head in his arms, to have walked two miles, accompanied by angels singing, until he reached a hill outside Paris, since known as Mont-Martre, where he and his fellow-martyrs were buried. The body of the saint was afterwards transferred to the Abbey which bears his name. St. Dominic, who is next to St. Thomas Aquinas, has an earnest, noble countenance; he looks back at the spectator.

In the predella below are scenes from the lives of these holy personages. One of the loveliest to the right represents the Legend of St. Clement. Condemned to banishment during the persecution by Trajan, he was obliged, with other Christian prisoners, to break stones: they were all suffering from thirst, when St. Clement knelt down and prayed, upon which a lamb appeared to him, standing on a rising ground; the vision was unseen by the saint's companions in misfortune, but on their digging where he directed them, a stream of water gushed forth. The contrast between the calm yet fervent expression of St. Clement, and the indifference of the other captives, who are busily at work, is admirably given. Next the Legend of St. Clement is a subject from the life of St. Thomas Aquinas: he was reading aloud to the brethren in the Refectory of the Convent, when the Superior corrected his pronunciation; St. Thomas meekly acquiesced, although he knew himself to have been in the right; only observing afterwards, 'the pronunciation of a word is of small importance, but humility and obedience are of the greatest.' The saint is represented seated, with a beautiful expression of mingled dignity and resignation. The centre compartment of this predella has the Entombment of the Saviour; beyond is a scene from the Legend of St. Dominic. On Ash Wednesday, in the year 1218, Dominic, with Cardinal Stefano di Fossa Nova, was in the Chapter-house

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of the Convent of St. Sixtus, in Rome, when news was brought that the Cardinal's nephew had been thrown from his horse and killed. The body was carried into the Chapter-house, where the prayers of St. Dominic restored the youth to life. The last scene in the predella represents the execution of St. Denis, who is walking off with his own head in his hand.

A Holy Family, by Lorenzo Credi (1459–1537), was executed for the Church of the SS. Annunziata; it is painted in the clear hard colour peculiar to the artist. The child is puffy and heavy, as are also the forms of that still more original artist, Fra Filippo Lippi, to whom is attributed the other Holy Family, next that of Lorenzo Credi; this defect does not, however, exist in the picture beyond, also by Filippo Lippi (1406–1469) in his early style. He was at that time under the influence of Fra Angelico. The Virgin kneels in adoration of the Infant Saviour; the Holy Spirit descends, and two hands above are typical of the Creator, from whom the Dove has flown. St. John the Baptist, as a boy, is seen to the right, pointing to the Christ, and looking back as if calling others to follow; below is a Camaldolese monk. The wilderness, represented by rocks, trees, and rivers, cover the whole background, leaving no space for the sky. The Madonna has the high forehead, the pale, delicate complexion, and serious yet girlish expression usual with these early Florentine representations of the mother of the Saviour; two angels kneel in the upper part of the picture. Beyond this are four small Botticellis. A curious painting by an unknown artist represents the marriage of Boccaccio Adimari and Lisa Ricasoli, in 1420. The family of the Adimari, whose palaces occupied a considerable part of the present Via Calzaioli, towards the Piazza del Battisterio, were then at the height of their power, and one Alemanno, probably the uncle of the bridegroom, was Cardinal and Archbishop of Pisa: he died in 1422. The lady was of no less illustrious parentage; her family settled in Florence about 1306; several of them had served under the Emperors Frederick Barbarossa, Henry VI.,

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and Otho IV. The costumes of the period are here exhibited; the procession is moving from the Loggia degli Adimari towards the Cathedral, which is represented as a red brick building, with a belfry seen above the awning. Santa Maria del Fiore was not finished earlier than 1419, and we may therefore suppose it possible that this marriage may have taken place a few years sooner than the date assigned, for the artist appears to have given a faithful representation of the surrounding buildings—viz., the Baptistery, before which ladies are seated to witness the show, and a gate beyond, probably the postern of the Spadai, or sword-makers. A carpet is spread over the old pavement of Florence; beneath the Loggia, servants are carrying golden dishes for the banquet, and musicians are seated near; one plays the trombone, the rest are the trumpeters of the Republic, and have banners with the red lily of Florence attached to their trumpets.

In a dark corner near the window is another small picture, by Botticelli, of a saint kneeling before a cross to which he is to be nailed.

Returning to the Vestibule, the visitor passes between the two fine casts of Michael Angelo's monuments to the Medici in San Lorenzo. Within the wings of the building on either side of the statue of David, are other fine casts from his works, and on the walls excellent photographs by Braun, the French photographer from Alsace, who has selected from the drawings of the great master in Paris, Weimar, &c.

To the left of David are those taken from Michael Angelo's paintings in the Sistine Chapel at Rome.

The room parallel to the first Vestibule was at one time the female ward of the hospital, and is now the principal picture gallery. Beginning at the farther end, where are the earliest paintings, to the right is a curious example of very early Italian art, the life of Mary Magdalene; it retains the conventional type of Byzantium, the ancient Constantinople, whose school of art was imported into Italy, through Venice. Near this

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picture is Santa Umiltà, by an unknown author, possibly Buffalmacco, who was living in 1351. Santa Umiltà was the foundress of a convent which stood on the site, since occupied by the Fortezza del Basso; the picture includes various incidents in the life of the saint, and tells the story well.

Above these paintings is the Madonna enthroned by Giovanni Cimabue (1240–*c.* 1302). In many respects this picture resembles his more celebrated and better preserved painting of the same subject in the Rucellai Chapel of Santa Maria Novella. There is little variety of expression or action; the heads lean towards the right or left shoulder, but there is a certain majesty in the tranquil form of the Virgin, here represented as the Queen of Heaven, and Cimabue has given her more animation than in pictures of the Byzantine school; in the heads of the prophets below, the spectator is reminded that Cimabue was the master of Giotto. The unaffected earnestness with which the sacred subject is treated gives this work a higher interest than it deserves for mere technical skill; Cavalcaselle observes, 'that it may rank higher than that of the Rucellai as regards composition and the study of nature; but the old types are more obstinately maintained; and, above all, the colour has been so altered by time and restoring that the excellent qualities of Cimabue in this respect can hardly be traced any longer. Cimabue here gave the Virgin a more natural attitude and a less rotund head, but a weightier frame, stronger outlines, and a less careful execution than before.'[1] The prophets below are painted with energy of expression.

To the left of the door is another large altar-piece, painted by Cimabue's pupil, Giotto (1266–1336). Though not a favourable specimen of this great Florentine artist, it exhibits the progress made in a few years; there is a nearer approach to nature, and less of the old conventional type. The drawing is carefully studied; a feeling for beauty is shown in the head of the Virgin, as well as in some of the surrounding angels, and the Child is fuller and rounder in form; but the type throughout has less

[1] See Crowe and Cavalcaselle, vol. i. p. 206.

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dignity, and is heavier than in earlier paintings; the Virgin's mantle is arranged in large massive forms, following the outline of the figure beneath. Giotto painted this picture for the Frati Umiliati of the Church of Ogni Santi.

Beneath this, on the lowest line, are small panel pictures attributed to Giotto, representing the Life of St. Francis, which once adorned the presses of the sacristy of Santa Croce: they are, however, supposed more probably to have been painted by Taddeo Gaddi; the reasons for this opinion are thus stated by Cavalcaselle: 'It is evident that the compositions are Giotto's, and executed according to his maxims—that the attitudes, the actions, are likewise his—that the subjects are, in fact, more or less repetitions of the frescoes of the upper Church of Assisi, but that the execution is sketchy, conventional, and decorative—that the feeling of the great master is absent, whilst the heads, features, and extremities are of the false and ever-recurring forms peculiar to Taddeo in the Madonnas of 1334 and 1335, and the frescoes of the Baroncelli family.' The series includes the whole history of St. Francis, but it is not arranged in chronological order. The subjects are as follows:—He abandons his father to consecrate himself to a religious life, under the protection of the Bishop of Assisi; the dream of Pope Innocent III., in which St. Peter points to St. Francis supporting the falling church; St. Francis asking for the confirmation of his Order from the Pope; he ascends to Heaven in a car of fire; he appears to his martyred disciples; he receives the confirmation of his Order from Pope Honorius IV.; he holds the Infant Christ in his arms on Christmas Eve; he appears to his disciples in church, and shows them the stigmata, or marks of the nails on his own hands and feet; he receives the stigmata—a composition identical with Giotto's fresco of the same subject, lately discovered on the walls of the interior of Santa Croce. Lastly, the Death of St. Francis, surrounded by his disciples. Every variety of natural and appropriate movement and attitude is displayed in these little pictures.

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Above these, the Virgin appearing to St. Bernard, by an early unknown artist, is clear in colour, and sweet and true in expression. The two heads behind St. Bernard, looking over him, are full of character and in excellent contrast.

The predella has four subjects: a Knight, with a White Horse, kneeling in prayer before the cross-handle of his sword, which is placed on a rock; the Beheadal of a Saint, whose soul, as a dove, flies out of his mouth; St. Bernard preaching, and St. Bernard with his Disciples.

A damaged picture in the corner of the adjoining wall of a dead Christ in the arms of the Virgin and Magdalene, is by Giovanni da Milano; in this may be observed a closer attention to natural forms and expression, with further abandonment of conventional types.

Below is the Life of our Saviour, another series of panel pictures belonging to the sacristy of Santa Croce, and likewise attributed to Giotto, more probably the work of Taddeo Gaddi: these are in some respects inferior to the Life of St. Francis; they are harder in outline and less beautiful, if we except the Adoration of the Kings and the Presentation in the Temple, which in treatment resembles the same subject by Andrea Pisano on the bronze gates of the Baptistery. The Presentation in the Temple is by Ambrogio Lorenzetti of Sienna; above this is a feeble picture much repainted; but the architectural drawing and the perspective of the Temple are executed with great care and finish; restorations and varnish have, however, nearly obliterated all traces of the master's hand.

To the left is an Annunciation, by Lorenzo Monaco (*c.* 1370–1425). The Virgin timidly shrinks back at the approach of the angel. Vasari describes this new and original treatment of the subject by Giotto in the Badia. The picture he alludes to, however, has long disappeared, with all Giotto's paintings in that church; but this Annunciation, which was removed from the Badia in 1812, so exactly corresponds with Vasari's description, that it is probably the same, although he has mistaken the

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author. The attitude of the Virgin is repeated in the picture by Lippo Memmi of Sienna, in the corridor of the Uffizi Gallery. On each side of the Annunciation are St. Catharine and St. Anthony, St. Proculus and St. Francis. The angel of the Annunciation with his wings of many colours, his hands folded on his breast, and a flame on his head, is very graceful.

Above this picture is a Deposition, a large composition of many figures, attributed to Taddeo Gaddi; but it is more probably the work of Nicolò di Pietro Gerini, one of his scholars, who occasionally painted with Taddeo, but was greatly his inferior, as the date of this picture is 1401, after the death of Taddeo Gaddi.

An interesting picture of the Adoration of the Kings is by Gentile da Fabriano (1370?–1450?), an Umbrian painter, who exercised considerable influence on the school of early Venetian Art. His works have been compared with those of Fra Angelico, but Gentile used gold only to add ornament to his pictures, and not, as Fra Angelico, to suggest an idea of heavenly glory; he imitated embroidery and rich stuffs, thus destroying the poetry or illusion of his picture. Gentile was first employed in Bergamo and Venice, from whence he came to Florence in 1422. This picture was painted in 1423. The attempts at foreshortening and the portrait-like character of the heads, as well as the multitude of figures, men, horses, dogs, birds, and apes, recall Paolo Uccello and the Pesellini; whilst the Umbrian tenderness of treatment and Venetian rich colouring and love of ornament indicate the various schools in which the artist had studied. The Holy Family is insipid, but the three kings are in natural attitudes, and have much beauty of expression.

In the predella are two lovely miniatures of the Virgin Worshipping the Child and the Flight into Egypt.

The Madonna and Child above, surrounded by angels and saints in adoration, is by Agnolo Gaddi (1330–1396), the son of Taddeo, and the pupil of Giovanni da Milano, from whom he

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derived a certain realistic tendency, or the endeavour to imitate nature closely, without selection; he sometimes even descended to caricature in his attempt to pourtray violent emotion; as Agnolo advanced in the knowledge and practice of his art, he ceased to follow his master in this respect, and even developed greater powers in composition than his father Taddeo. This picture was painted for the Church of San Pancrazio, in Florence.

A Deposition, by Fra Angelico, is executed with the utmost care and finish. The brilliancy of the colour, without shade or chiaroscuro, becomes flat and gaudy in a picture of these dimensions, and is not as well adapted for the representation of an earthly scene as when meant to symbolise celestial purity. The worshipping angels in the sky are here not devoid of grimace. The body of the Saviour is covered with dark lines, to denote the strokes of the rod with which He had been scourged, and is feeble in drawing and colour; the group of females on the left is the most interesting part of this picture, especially the woman without a glory, dressed in black and with a white veil, who holds one end of the sheet in which the body of the Saviour is to lie. The best male heads are, a man in a black cap in the centre, evidently a portrait; Nicodemus, standing below, and the two who are detaching the body from the cross. St. John is a very graceful figure, and is full of feeling. The hands are all delicately executed. The miniatures of saints, set in the frame of this picture, are admirable both in expression and colour. Those above are by Lorenzo Monaco, but not equal to the rest by Fra Angelico. It is with some hesitation we venture to differ in our estimation of this picture from so high an authority as Cavalcaselle, who writes:—'Nothing can be better than the nude in its fleshy, flexible forms, which show the scars of the previous flagellation, nothing truer than the movement. The group to the right is remarkable; the heads revealing a point of contact between Angelico and the works of Masolino di Castiglione, as regards character

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and drawing; and the landscape betraying the usual defects of perspective. Yet composition, design, and colour combine to create the harmony, which was the great gift of Fra Giovanni.'

An altar-piece of a Coronation of the Virgin, painted for the Church of Santa Felice in Florence, is by Spinello Aretino (1333?–1410), assisted by Nicolò Gerini, and by his son, Lorenzo di Nicolò Gerini. The compartment to the right is by Nicolò Gerini, and represents St. Peter, St. John the Evangelist, St. James, and St. Benedict. That to the left is by Spinello; St. John the Baptist, St. Matthew, Santa Felicità, and St. Andrew; they are grand and dignified figures, especially that of Santa Felicità. Below are half-length figures of St. Jerome and St. Peter; St. Luke and St. Thaddeus; St. James the Less and St. Philip; St. Simon and St. Bartholomew; St. Thomas and St. Paul; St. Gregory and St. Lawrence. At the base of the central panel are words to this effect—'This picture was painted for the chapter of the Convent of Santa Felicità, and (paid for) by money of the said convent in the time of the Abbess Lorenza de Mossi (Mozzi), in the year of our Lord, 1401.'

A Madonna and Child, St. Anna and Angels, by Masaccio (1401–1428), is probably an early picture by the master, painted for the Church of San Ambrogio. Masaccio was apt to neglect minute details, and to aim principally at life and movement; his figures were sketched in rapidly. This picture is an imperfect specimen of the master. St. Jerome, attributed to Andrea Castagno, and the two accompanying pictures, Mary Magdalene and St. John the Baptist, have all the defects, and none of the merits, of Castagno, and are evidently by an inferior hand. Above these a Madonna and Child, by Fra Filippo Lippi, has little to recommend it, except the infantine grace of the child. The Coronation of the Virgin below is an important picture by the same master. Fra Filippo's own portrait, as a friar of the Carmine, is on the right; he wears a red scarf, and his hands are joined in prayer as he ascends the steps of the celestial temple,

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in which are assembled angelic beings who witness the coronation of the Virgin, represented as a young and modest girl, not daring to raise her eyes to the Eternal, who is crowning her, but looking towards one of the slender angels who support the band or scroll that descends from the Saviour. Groups of angels crowned with roses, among whom are several aged saints, sing hymns on either side of the throne; below them, and nearer the spectator, are groups of lovely women and small children. The type is the same throughout; heavy-featured, round faces, with light hair, but they have the charm of a sweet simplicity united with grave earnestness of demeanour, and their attitudes are graceful. The draperies are drawn and composed with care and judgment. An aged monk in white, in the foreground to the left of St. Anthony, has a fine portrait-like head. The picture has been much damaged, and has been repaired in most parts. The predella below belonged to the Barbadori altar-piece, which was executed for the Church of Santo Spirito, and is now in the Louvre at Paris; the colour of this predella has been injured by time, but it has far greater claim to admiration than the altar-piece above. It was also painted by Fra Filippo when he was only twenty-six years of age; and as the Barbadori picture is said to be one of the greatest efforts of his genius, so this predella has a refinement of feeling and grandeur of composition which we miss in the large picture. The Annunciation is treated in a novel manner. The angel kneels gracefully, the curve of his wings follows the inclination of his body, and forms an arch over his head: he presents a lighted candle to the Virgin, whose dignified and noble presence is unlike the simple peasant girl the painter usually represents her.

To the left is the Baptism of Christ, by Andrea Verocchio (1435–1488). The aërial distance, the sky, and landscape, are very beautiful. The outline of the figures is extremely fine, though hard, and the anatomy in that of the Baptist is too much defined; this, probably, is occasioned by the unfinished

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state in which Verocchio left the picture. The features of the Baptist, as well as of the Saviour, are rather coarse and vulgar, but the expression noble; the soft and delicate beauty of the kneeling angels is due to Leonardo da Vinci, the pupil of Verocchio, and the master was so disgusted at his own inferiority to his scholar that he is said from that time forth to have renounced painting.

St. Jerome Kneeling in Prayer is attributed to Fra Filippo, but is more probably by his son Filippino Lippi, in his decline. A Virgin and Child enthroned, with Saints, is a very fine picture, by Sandro Botticelli, painted at the period when his works display the influence of the Pollajoli. The hands of the Virgin, especially the left, are executed with truth and finish; the Child is most lovely and graceful, though both Mother and Child have the angularity characteristic of Botticelli. St. Cosimo and St. Damian kneel in the foreground; the first turns to the spectator, the last looks up at the Virgin; both are noble heads. St. Francis, who is behind St. Catharine, is extremely fine; the other saints are more remarkable for the beauty of their draperies than their persons. The colour is full and powerful; the predella below is by the younger Pesellino, and represents the Birth of the Saviour, the Martyrdom of St. Cosimo and St. Damian, and St. Anthony of Padua discovering the heart of a dead usurer in his money chest; this last is the finest of the three compartments. According to Cavalcaselle—'a gentle and natural animation pervades all the figures. The females in the foreground are in good proportions, and the whole is drawn and executed with neatness, precision, and freshness, and without vulgarity.'

A large picture above is the Coronation of the Virgin, one of Botticelli's finest works. Angels, hand in hand, dance in a circle round the glory which surrounds her; they are light and graceful, with floating hair, and draperies which quiver in many folds in the breezy air; other angels scatter roses. Flame-coloured and blue cherubim form an arch under which are

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seated the Eternal and the Virgin. Of the four saints below, St. John the Evangelist, holding his Gospel in one hand and raising the other in ecstasy, is in an awkward attitude; St. Augustine, who writes in a book, is very grand; the two others are St. Jerome and St. Eloy or St. Lo. The extremities are admirably drawn. The predella to this picture on the lowest line is also by Sandro Botticelli. Beginning at the left hand, St. John the Evangelist is seated on the island of Patmos; St. Augustine in his study; the Annunciation; St. Jerome at his devotions in the Wilderness; and last, and finest, St. Lo as a blacksmith, shoeing the leg he has cut off from a white horse beside him, whilst Satan, disguised as a lovely female, stands by, watching the operation.

The Visit of the Shepherds and the adoration of the Magi, by Domenico Ghirlandaio, is a highly finished picture. The Virgin is especially beautiful; she kneels with a sweet smile: her hands joined as in prayer, and her whole soul absorbed in the contemplation of her Child, who lies on the hem of His Mother's garment, with His finger to His lips; the traditional goldfinch, the scarlet of whose head is the symbol of sacrifice, stands perched on a stone near. A group of peasants, the shepherds of sacred story, one of whom carries a lamb, converse together; Joseph shades his eyes from the light above the shed; an angel is descending with the good tidings to another group of shepherds, who are seen on a distant hill tending their flocks. A gay procession of riders, every horseman attended by his *fante*, or footman, winds along the road below, and pass through a triumphal arch dedicated to Pompey the Great; these are the Magi, or Kings from the East. Near the Holy Family, the ox and ass drink from a sarcophagus, on which is an inscription to another Pompey, an augur. The landscape is very beautiful; the background is composed of a river, town, and church with a spire; and the pale, quiet colour throughout resembles that in Ghirlandaio's equally fine picture of the same subject in the Church of the Innocenti.

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To the left is an Adoration of the Shepherds, by Lorenzo Credi (1459–1537); though the glazes have been injured, which occasions some crudeness, the warm under-tint of brown prevents any real harshness in the clear, pure colour, and gives a delicious harmony to the whole; the devotional and animated expression of the angels and shepherds, the graceful attitudes, delicately drawn hands and refined type of the heads, as well as of the figures, betray the influence of Leonardo da Vinci. The shepherd carrying the lamb on his arm is especially beautiful; he stands in a natural and easy attitude of repose, and the tender expression of his countenance corresponds with the action symbolical of Him 'who gathers the lambs with His arm, and carries them in His bosom.'

Above this is a large picture of a Madonna enthroned, surrounded by Saints, by Sandro Botticelli; the upper part of this picture, according to Cavalcaselle, is a modern addition by Veracini.

Christ in Prayer in the Garden of Gethsemane is here attributed to Pietro Perugino (1446–1523), though the original design exhibited in the drawings of the Uffizi Gallery would lead to the supposition that the picture is by the hand of Raffaelle. It is one of the loveliest compositions of the Umbrian school, and was painted for the Gesuati of this city, who had their monastery beyond the Porta Pinti, where they were celebrated for the manufacture of coloured glass. Perugino worked for these friars during his residence in Florence from 1492 to 1499; Raffaelle succeeded him in 1504.

Above is a Madonna and Child with the archangels Gabriel and Michael and the Holy Trinity, by Luca Signorelli, in his grand style. The Virgin's head and throat are beautifully modelled; the archangel Michael, who weighs human souls in a balance, is noble in composition and drawing; the figure of Gabriel is, however, inferior to the rest of the composition. St. Augustine seated beneath and St. Anastasius have splendid

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heads, and their hands are in natural and easy gestures. The picture is painted in simple full colour.

An Assumption of the Virgin is by Perugino: a choir of angels play on different musical instruments. Below are the Cardinal Bernardo degli Uberti, San Giovanni Gualberto, St. Benedict, and the archangel Michael. The artist has inscribed his name below, with the date, A.D. MCCCCC. The gorgeous and spotty colouring is disagreeable at first sight, but the picture grows on the spectator as the wonderful beauty and life in the countenances reveal themselves, especially those of St. Benedict and San Giovanni Gualberto; the hands are executed with the utmost finish, and the landscape is very lovely, fading away in the light horizon. The Virgin, gazing upwards, is one of Perugino's finest conceptions of the subject. The picture was painted for the monks of Vallombrosa, when Perugino executed the frescoes in the Sala del Cambio, at Perugia; and a few years later than the picture of Christ in the Garden of Gethsemane.

The Crucifixion, with the Virgin and St. Jerome on either side of the cross, is likewise by Perugino. The sun has set, and to enhance the solemnity of the hour a low tone of colour pervades the picture. The figures are executed somewhat carelessly. The Madonna is the same which Perugino painted in his masterpiece, the Crucifixion of Santa Maddalena de' Pazzi, only inferior in expression.[1]

Beneath is an entombment, by Perugino; St. John, Mary Magdalene, and the Saviour, are the most beautiful parts of the picture, which was executed for the Gesuati, beyond the Porta Pinti, and transferred to the convent of the Calza during the siege of Florence.

[1] Passavant observes on this picture, 'They are on the whole beautiful figures, which in many respects recall those in the Sala del Cambio (of Perugia); but we discover the first trace of that hasty treatment which unfortunately always acts disadvantageously on his later works.' See Passavant, *Rafael von Urbino*, vol. i., p. 496.

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A Descent from the Cross, by Perugino and Filippino Lippi, was painted for the SS. Annunziata. Filippino had only finished the upper half of the picture when he died in 1504, and Perugino was requested to finish it. The earnest upward gaze of the kneeling Magdalene is very beautiful, as well as Filippino's work, the head of Christ, and the Nicodemus above, disengaging the body from the cross.

Below are four saints, life-size : St. Michael; San Giovanni Gualberto, the founder of the Vallombrosian Monastery ; St. John the Baptist, and Cardinal Bernardo degli Uberti ; this picture formed part of an altar-piece on panel painted by Andrea del Sarto for the Church of the Hermitage, at Vallombrosa, in 1528. The head and attitude of St. John, with his arm raised in the act of preaching, is very grand ; the lines of composition are severe, and there is great breadth of chiaroscuro, and a deep rich colour, low in tone, and in harmony with the solemn and majestic figures of the picture.

The predella belonging to this altar-piece is to the left, on the lowest line. The subjects are St. Michael weighing souls, whilst an expectant demon is endeavouring to wrest his sword from his side : San Giovanni Gualberto, passing unscathed through the fire, a miraculous event which is said to have taken place in front of the Badia at Settimo, two miles from Florence : the Decapitation of John the Baptist—both very fine compositions ; and Cardinal Bernardo degli Uberti seized when at the altar.

Above this predella are two charming little boy angels full of vivacity, also by Andrea del Sarto, which once formed part of the picture of the four saints above mentioned to which this predella belonged. Four circular panels, with heads painted in tempera, by Fra Bartolommeo, are finely sketched.

Above is a grand fresco by Andrea del Sarto, Christ seated on His tomb, life size ; a noble figure, fine in drawing and in position ; the relaxation of all the limbs, and the prostration of extreme debility is given ; the colour is soft and transparent.

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A large picture to the left, the Virgin enthroned, is attributed to Fra Bartolommeo (1475–1517). The Infant Christ exchanges his heart with that of St. Catharine; He stands beside His mother, and is singularly graceful and beautiful in form and action. This is, however, the repetition of a picture sent to France, and is probably the work of Bartolommeo's pupil, Fra Paolino.

The Virgin and Child appearing to St. Bernard below is also by Fra Bartolommeo. St. Bernard, on his knees, is finely composed and executed; the head is full of deep feeling, the drapery falling in majestic folds, and drawn with care and precision. The rest of the picture is soft and feeble, from the absence of the last glazes or transparent colours, but its merits in composition, grace, and elegance are worthy of high estimation.

The Resurrection is by Raffaellino del Garbo, the pupil of Filippino Lippi, who, as described by Cavalcaselle, has 'affectation in forms, mannerism in drawing, and flatness,' but who has also the merit, especially in some of his Madonnas and Saints, of grace, correctness, and clear, brilliant colour. This picture is not a good specimen of the master, either in composition or colour. Behind it is a small fresco in *terra verde*, by Andrea del Sarto, painted when this room was a hospital for women.

An altar-piece, painted by Mariotto Albertinelli (1474–1515), for the Monastery of St. Julian, represents the Madonna enthroned with St. Dominic, St. Nicholas, St. Julian, and St. Jerome.

Between these two pictures is an Entombment, designed by Fra Bartolommeo, and coloured by Fra Paolino; the body of the Saviour is supported on the knees of his mother; Mary Magdalene, St. John, St. Dominic, and another friar are beside her.

To the left is a feeble representation of the Trinity, by Mariotto Albertinelli. The outline and effect of the figures

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have been injured by fresh gilding on the background. Over the door is an Annunciation by the same master, painted for the company of St. Zenobius in 1510.

The Virgin in Glory, with Saints, is by Francesco Granacci (1477–1543), and was painted at the same period with his picture of the Virgin and St. Thomas in the Uffizi Gallery. The Madonna is very dignified, and is surrounded by four beautiful angels. The saints below are St. Catharine, St. Bernard, San Giovanni Gualberto, and St. George; they are earnest and noble in expression, but the picture has been damaged, and is gaudy in colour.

Ten heads in fresco, by Fra Bartolommeo and his scholars, are at the end of the room on either side of the window, the finest is that of Piero Martire and another monk. The remaining pictures in this room are not of great value. There are two good paintings by Ludovico Cardi, or Cigoli, of St. Francis in prayer, and pictures by Santo di Titi, Matteo Rosselli, Lorenzo Lippi, Francesco Curradi, Agnolo Bronzino, Jacopo Ligozzi, Alessandro Allori, and Giovanni Sogliani, all of the sixteenth and seventeenth centuries, but none of these paintings are good examples of the artists, and most are placed in so dark a situation that their merits are not easily discovered.

The Scalzo.

A custode from the Academy or from the Museum of San Marco will accompany the visitor who may desire to see the celebrated works of Andrea del Sarto, at the Scalzo in the Via Cavour. On an upper floor of this house, the Scalzi or Barefooted Friars held their meetings. They were so-called, because when they carried the crucifix in public processions they always walked barefoot. The house has a cortile or court, with cloisters, resting on columns; and when Andrea del Sarto was beginning life as an artist, and inhabiting the same house as his friend Franciabigio, near the Mercato del Grano, they were

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both employed by this confraternity to adorn the walls with frescoes in chiaroscuro. The subject chosen was the Life of St. John the Baptist, to which saint the Scalzi were dedicated. The only joint-work of the artists was the Baptism of Christ, which, though full of feeling, and a wonderful production for two young men, is the least well-executed of the series. The rest of the frescoes were painted with a certain rivalry, which gave a stimulus to the work. Andrea was often called away by other engagements, and therefore these paintings are spread over a space of eleven years.

In 1517 he executed the borders round the fresco of the Baptism of Christ, but all the rest of the friezes were the work of Franciabigio, who also painted St. John taking leave of his father Zacharias when departing for the Desert, and the Meeting of the Saviour and St. John. In 1517 Andrea finished the compartment of St. John Baptising in the Desert. In 1520 he painted the figures of Faith and Charity; and soon afterwards Herodias Dancing before Herod, the Martyrdom of St. John the Baptist, and Salome presenting his head to her mother Herodias; the Angel appearing to Zacharias; and the figure of Hope. He finished the fresco of Zacharias in 1523, when he was painting the panel picture of the History of Joseph for the Borgherini, now in the Pitti. In 1524 Andrea resumed his work at the Scalzo, and painted the Visit of Mary to Elizabeth; and in 1526 he executed his latest fresco, the Birth of St. John.

We have here an opportunity of tracing Andrea del Sarto's progress in his art during the eleven years that he painted in this cloister. In the Preaching of St. John we see the influence of Ghirlandaio; in the Baptism of St. John, and St. John before Herod, that of Albert Dürer. The Angel appearing to Zacharias was painted just before the Madonna del Sacco, in the SS. Annunziata; and the two latest and largest frescoes preceded Andrea's Last Supper, in the Monastery of the Salvi.

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These frescoes were all much injured by damp and exposure to weather, before the cloister was protected by glass. In 1735 the confraternity of the Scalzi was suppressed by the Grand Duke Pietro Leopoldo, who sold all the building except the cloister, which, from that time, was attached to the Academy of Fine Arts.

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CHAPTER XV.

THE PITTI GALLERY.

LARGE ROOMS.

THE collection of pictures in the Pitti was made wholly by the Medici, who, about the year 1640, after they had become sovereign princes, brought them to this palace, which was then converted into a royal residence. Pietro da Cortona, and another artist, Cyrus Ferri, were employed to decorate the magnificent suite of rooms which were destined to contain the *chefs-d'œuvres* of the greatest masters in painting. All these pictures belong to the best period of Tuscan art, and to the second Revival; but in the smaller rooms, parallel with the suite towards the Piazza, are excellent specimens of works by earlier artists.

The numbers begin with the pictures of the latest school; and in the furthest room, which is called the Sala di Venus, Pietro da Cortona, wishing to flatter the reigning Medici, painted on the ceiling allegorical scenes and personages symbolical of the virtues of their ancestor, the Grand Duke Cosimo I., who appears as a youth, protected and specially favoured by the gods.

Two splendid sea-pieces by Salvator Rosa (1615–1673) are placed opposite one another. The sea and sky have the glow and melting softness of Claude Lorraine, but the figures are more carefully drawn and are grouped naturally in easy attitudes; those especially of the picture to the right are admirably placed; the drawing is spirited, and the colour forcible. Duplicity, composed of two figures, is by the same master.

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Two landscapes by Rubens (1577–1640), facing the windows, are in a very different style from the sea pieces of Salvator, though they are painted with equal freedom. The town, on a bay, with mountains in the foreground, is apparently taken from Genoa. The Flemish scene is fresh with breezy clouds, corn-fields, hedges, and trees.

A very fine portrait by Franz Porbus the Younger (1570–1622), evidently of a Fleming or Englishman.

A good picture by Francesco Bassano the Younger (1548–1591) represents the Martyrdom of St. Catharine. Francesco was the son of the more celebrated Jacopo, and the brother of Leandro Bassano. He was inclined to exaggerate the chiaroscuro of his pictures.

At the farther end of the room, on the wall next the door, is a splendid portrait of an old man by Rembrandt; probably his father.

The Marriage of St. Catharine, by Titian (1477–1576), is inferior to the same subject in the National Gallery of London.

A very lovely portrait of Eleanora Gonzaga, Duchess of Urbino, misnamed the *Bella di Tiziano*, is by the same master. Her portrait, when older, with that of her husband, is in the room of Venetian paintings in the Uffizi Gallery. When this picture was taken to Paris in the last century the background was repainted, and part of the veil which hung behind the face destroyed.

A good Florentine picture of the Revival faces the second window. It represents the Triumph of David, and is by Matteo Rosselli (1578–1650). The movement of the figures is well expressed, but the heads, though not without beauty of feature, are insipid, and the clear bright colour has a certain prettiness, inappropriate to a subject taken from sacred story. Matteo Rosselli and Jacopo da Empoli may be regarded as the colourists of this school; they endeavoured to modify the exclusive attention paid to anatomy and drawing, which, in the hands of the followers of Michael Angelo, had become pedantic and exaggerated.

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On the same wall is a graceful Tuscan picture by Francesco Curradi (1570–1661): Narcissus represented as a peasant lad at the Fountain. Between the windows is a picture by Cigoli (1559–1613) of the Saviour appearing to St. Peter Walking on the Water. Though hung in an obscure place, this is one of the best pictures of the master, and is a work of considerable power, with more nature and expression than is usual with the school, whose principal merit is correct drawing and strict obedience to rule.

The ceiling of the next room, the Sala di Apollo, was chiefly painted by Cyrus Ferri. Near the window is the portrait of the Archbishop Bartolini Salimbeni, by Girolamo da Carpi, of the Ferrarese school (1501–1556). The archbishop was of the Florentine family whose palace, now forming part of the Hôtel de l'Europe, in the Via Porta Rossa, is still distinguished by the Salimbeni poppy. He was appointed administrator of the Pisan Church by Pope Leo X., and Archbishop of Malaga by Charles V., and he was buried in the Campo Santo of Pisa.

Over the door is a picture by Jacopo Palma il Vecchio, of Venice (1480–1528), of the Supper at Emmaus; it is an excellent example of the master, very rich in colour, and with a lovely landscape background. A Holy Family is by Agnolo Bronzino (1502–1572), and near it, below, is the portrait of Pope Leo X. by Raffaelle (1483–1520); to the right of the Pope is his cousin, Cardinal Giulio de' Medici, afterwards Clement VII.; to his left Cardinal Luigi de' Rossi, the Pope's secretary. Leo has been described as having a large head with coarse features and complexion, and with prominent short-sighted eyes; but the painter has in this picture also conveyed the idea of the man of cultivated tastes and luxurious habits for which he was celebrated. He is seated at a table with an illuminated missal before him and a silver bell; his attitude is dignified, and his hands, of which he was extremely vain, are beautiful. The picture was painted about 1518; there is a copy by Andrea del Sarto at Naples, so exact that it deceived

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Raffaelle's scholar, Giulio Romano, who supposed it was the original which Ottaviano de' Medici, by order of Pope Clement VII., had promised to bestow on the Duke of Mantua.

The Hospitality of St. Julian is by Cristofano Allori (1577–1621). The legend of St. Julian is as follows :—As an act of penance the saint became a ferryman, and one night he brought a youth across the river whom he discovered to be a leper. The wife of St. Julian, however, received the sick man into their house, and they laid him on their bed. The next morning the leper was transfigured before them, and appeared as an angel, bringing pardon for past sins.[1] This picture is considered as the *chef-d'œuvre* of Allori. The original drawing for the man with the oar in his hand, is in the Gallery of the Uffizi.

Beneath this is a Head of Mary Magdalene, by Pietro Perugino (1446–1523); very sweet in expression, drawn and painted with great softness, although rather the portrait of a lovely woman than the ideal representation of a penitent sinner; and a portrait by Franciabigio (1482–1525), the friend and brother-artist of Andrea del Sarto : the black under-tint has come to the surface, and injured the picture, which is finely executed, and has an agreeable landscape background.

St. Francis in Prayer, by Ludovico Cardi or Cigoli (1559–1613) is full of deep feeling; the rocky scenery of La Vernia forms the background. This is one of the most touching and beautiful pictures by the artist. Above it is a Holy Family by Ventura Salimbeni of Sienna (1557–1613). On the second wall the Infant Prince Leopold de' Medici, afterwards Cardinal, is by Tiberio Titi (1578–1637), the son of Santo di Titi. This Prince was the son of the Grand Duke Cosimo II. by the Grand Duchess Maria Maddalena of Austria. He became a Cardinal, and devoted his life to the study of literature and art. He made the collection of portraits in the Uffizi Gallery, and died in 1675.

[1] See Mrs. Jameson's *Legendary Art.*

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Facing the window is a large picture of the Deposition by Cigoli; it is carefully drawn and composed, and the figure of the Virgin very beautiful.

A fine portrait of the poet Pietro Aretino, the illegitimate son of a gentleman of Arezzo (born in 1492), is by Titian. He wrote a treatise against the system of Papal Indulgences, which caused his banishment from his native city, but Pope Clement VII. allowed him to reside in Rome, where his talents ensured him a favourable reception. Though his satirical writings were directed against those in power, and obtained for him the name of 'the Scourge of Princes,' he contrived to secure the favour and patronage of the greatest monarchs of the age: Francis I. lavished gifts on him, and Charles V. presented him with a valuable gold chain. He composed a paraphrase of the Seven Psalms, and several religious works. Some of his publications had, however, an immoral tendency, and caused so much scandal that the Pope was at length obliged to banish him from Rome. He was intimate with the Grand Duke Cosimo I., to whom he sent this picture, in which the gift of the Emperor is represented. He writes to Cosimo, 'Surely I breathe here; the blood circulates, and I see my living self in a painting; had I given the artist a few more crowns he would have bestowed more pains on the material of the dress, the silk, the velvet, and brocade; I say nothing of the chain, for it is indeed painted: *sic transit gloria mundi.*'

In the same letter Aretino alludes to the picture, by Titian, now in the room of Venetian masters in the Uffizi Gallery, of Giovanni delle Bande Nere, the father of Cosimo, under whom Aretino had served, and who had made his peace with the Pope. The two portraits appear to have been painted about the same time; but Aretino declares the artist had left that of Giovanni unfinished, because he was tempted to Rome by the offer of greater remuneration from Paul III. (Alexander Farnese).

Beneath this is a portrait, by Federigo Baroccio (1528-1612),

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of the Infant-Prince Frederick, of Urbino, the son of Francesco Maria II., Duke of Urbino, and of the Princess Claudia, daughter of the Grand Duke Ferdinand I., of Tuscany. Frederick of Urbino was father of the Princess Vittoria della Rovere, who married her cousin the Grand Duke Ferdinand II., and brought a valuable collection of pictures to Florence, as her dowry.

The Madonna della Lucertola (the Lizard), is a copy of a picture by Raffaelle, attributed to Giulio Romano, but doubtful.

The Madonna del Rosario (the Rosary), by Murillo (1613–1685), is a most lovely composition.

A large picture of a Pietà, by Andrea del Sarto (1488–1530), is one of his finest compositions; the colouring is rich, the drawing masterly, especially in the foreshortening, and in the body of the Saviour, which is extended on a white cloth; the impression left on the spectator, however, is cold, from the figures appearing to have been painted separately from models. Cavalcaselle describes this picture as 'a composition according to the correct rules, very dramatic and powerful, in which even the merit of originality cannot be denied. The Michael Angelesque fibre in it shows strength; and the cleverness with which Andrea presents a scene, in its movements forcible yet human and familiar, in its expression realistic, yet sufficiently elevated, is greatly to be praised.' This picture was painted in 1524, for a convent in the Mugello, where Andrea had sought refuge from the plague, then raging in Florence.

Beneath, are the portraits of Maddalena and Angelo Doni, by Raffaelle. The lady was of the wealthy family of Strozzi, and was married to a rich Florentine, Doni, the patron of Raffaelle. There is nothing ideal in either portrait; both are faithful renderings of truth. The hands are studied carefully, and the dress and jewels are finished with attention to detail; the landscape background is clear and pure, and, though light, retreats behind the full-coloured forms. The

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countenances of Doni and his wife are serious; Maddalena's is expressive of goodness, whilst there is more force and talent in the face of Angelo. In both there is a defect in the perspective, the farther eye being placed too high. They were painted during Raffaelle's second visit to Florence, when he was still very young, and had not yet attempted portraits.

Between these pictures is a splendid portrait of a young man in armour, by Rembrandt, said to be of himself.

High on the wall to the left is a Holy Family, painted by Andrea, in 1521, for Zanobi Bracci, at the time when the artist was employed by Ottaviano de' Medici in the decorations of the Palace of Poggio a Caiano for Leo X. The children, especially St. John, are easy and graceful. The Virgin gazes at her Son with a sweet and happy countenance; the colour is rich and warm, and the group natural, without any attempt at scientific display.

Beneath this is a Madonna and Child, by Murillo. The Child stands on His Mother's knee and rests His right arm on her bosom. She has the refinement and modest girl-like simplicity, with which this Spanish artist usually represents her.

A Pietà over the door, is by Fra Bartolommeo (1475–1517). The expression of the dead Christ is touchingly beautiful, mild, dignified, and sad. The gentle resignation of the sorrowing Virgin, and the passionate grief of the Magdalene, who clasps His feet, are given with the simple truth of nature. The colour is pure and correct.

Near the window is a portrait of Andrea del Sarto, by himself, and beneath it, a Magdalene, by Titian. This picture has obtained a great reputation, though it has suffered severely from the hand of the cleaner. A still more beautiful representation of the same subject by this great artist, is in the Durazzo Gallery at Genoa, and there was a third in Venice which has been sold into Prussia. In both these last pictures the Magdalene has less regularity of features, but greater nature and beauty of expression than the Magdalene of the Pitti. A large

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altar-piece between the windows represents San Filippo Neri kneeling before the altar, where the Virgin and Child appear to him surrounded by angels, and with the Apostles Peter and Paul, accompanied by Mary Magdalene: this fine picture is by Carlo Maratta (1625–1713), who belonged to the Roman school.

The ceiling of the adjoining room, the Sala di Marte, was painted by Pietro da Cortona (1596–1669), during the reign of the Medicean Grand Duke Ferdinand II. The arms of the Medici are in the centre and Mars, accompanied by Hercules, Victory, &c., symbolise the warlike achievements of the Grand Ducal family.

In a dark corner, near the entrance, is the portrait of John Churchill, Duke of Marlborough, by Adrian van der Werff (1659–1722).

The portrait of Pope Julius II., by Raffaelle, is a repetition of the fine portrait in the Tribune of the Uffizi Gallery.

High on the wall is the portrait of a Belgian anatomist, Andrea Vesale, by Titian. Vesale was accused of homicide, and condemned to death, for having opened the body of a Spanish gentleman; Philip II. commuted his sentence into banishment.[1]

Beneath this picture is a most lovely Holy Family, by Andrea del Sarto; the Virgin is simple and dignified, though without classical beauty; and the children are animated and drawn with grace and power. The Christ sits astride on His Mother's knee, and looks back to listen to the eager words of St. John, who leans over the lap of Elizabeth. The colours are agreeable, and melt into one another; the outline is almost lost; there is great breadth as well as softness in the chiaroscuro.

[1] In 1876 a portrait in the Louvre was discovered to be Vesale at the age of twenty-six. It is by Calcar, who designed his anatomical plates. Vesale is also introduced in the famous 'School of Anatomy' at Amsterdam.

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The portrait of Cardinal Guido Bentivoglio, next Andrea's Holy Family, is by Vandyke (1599–1641), and may be compared with the portraits of Titian, not only in the quiet dignity, character, and elegance of composition, for which Vandyke was himself remarkable, but in truth of flesh tints, and warmth of colour. Cardinal Bentivoglio was born at Ferrara of an ancient Bolognese family in 1619. When only nineteen years of age he was appointed secretary to Pope Clement VII., and was sent later by Pope Paul V. as Papal Nuncio to Flanders. Though one of the judges of Galileo at Rome, he had not the power to prevent his condemnation. He wrote the 'History of the War in the Netherlands,' and his own memoirs, and died in 1644.

Beneath this is Luigi Cornaro, the splendid portrait of a Venetian nobleman, by Titian. Cornaro died at the age of ninety-six. His youth was spent in dissipation, but he early reformed his life, and in 1558 he wrote a treatise on sobriety. He was greatly and universally respected, and was held in high honour by his fellow-citizens. The large, penetrating, dark eyes, and the finely-cut moveable nostrils, bespeak a quick and fiery nature, whilst the high forehead, thoughtful brow, the firm lips, and dignified deportment, to which may be added the well-ordered dress, are significant of a wise and resolute character, as well as of that taste and refinement which belong to a true gentleman. The picture is full of life, and it is impossible to say what is most worthy of admiration—the correct drawing, the reality of the flesh tints, or the great painter's power in expressing the mind of the sitter.

Facing the window is a Holy Family, by Palma Vecchio. The Child holds a globe, which he is presenting to an unknown personage, possibly some Venetian navigator, who kneels before him. To the right is St. Elizabeth; St. John the Baptist with clasped hands contemplates the Infant Christ.

The fine picture below, by Rubens (1577–1640), has portraits of himself and his brother, and of the philosophers

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Lipsius and Grotius. They are seated at a table, with a bust of Seneca in a niche behind them, and a landscape background. Whilst Rubens was celebrated as a diplomatist as well as painter, his brother and Justus Lipsius were equally remarkable as philologists. Lipsius became professor of history at Leyden, and subsequently at Louvain; he was appointed historiographer to Philip II., and created a councillor of state by the Archduke Albert; in his old age he abjured the Protestant religion, and died a Roman Catholic in 1606. Hugo Grotius, the son of a burgomaster of Delft, in Holland, was born in 1583, and was sent, when a youth, in the Dutch ambassador's suite to France; he was already so distinguished for learning that King Henry IV., as a token of his admiration, bestowed on him a gold chain, at the same time calling him 'the marvel of Holland.' He was afterwards condemned for his religious opinions to imprisonment in the fortress of Loevenstein, from whence he escaped by the assistance of his wife, and fled to France, where he received a pension from the king. After a vain attempt to return to Holland, he entered the service of Queen Christina of Sweden and her minister Oxenstiern, and died at Dantzic in 1645. In this picture, the artist, Peter Paul Rubens, is seen in three-quarter face, with red moustaches, his hand resting on his hip; his brother Philip is beside him, holding a pen. Justus Lipsius has a long beard and short hair; his forefinger rests upon a book. Grotius is in profile, with moustaches and barbe-royale. The character and power displayed in this picture gives it a place beside the noble portraits of Titian, though the rich and varied colours in which Rubens delighted, hardly suit the gravity of the persons represented.

The large picture in the centre of the wall is an Allegory, also by Rubens, in which he has revelled in wondrous sunlights and bright colours. The subject is Peace and War. The restless spirit and gigantic power of the master is displayed in size of muscle, violent action, contrasts of storm and sunshine, astonish-

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ing breadth of light and shade, in deep full colour and warm shadow, intended to give full value to the dazzling brilliancy of his lights on the fair skins of women and children. There is nothing to interest or please in this picture, and its sole attraction is the example it presents of the qualities peculiar to Rubens. The original sketch is in the National Gallery of London, bequeathed by the poet Samuel Rogers.

Two oblong paintings containing many figures, and both charming in colour, are by Andrea del Sarto; they represent the History of Joseph, and may be considered as one picture. In the first is Jacob and Rachel with Joseph, who is relating his dreams to his parents; Jacob and Rachel send Joseph to his brethren; the brethren put Joseph into the well; they sell him to the merchants, and one of them in the foreground is showing his blood-stained garment to their father. In the second painting Pharaoh is seen asleep; the curtains of his bed are sustained by two boy-genii; behind are seen the fat and lean kine, and in front the ears of corn; at the top of the staircase leading to Pharaoh's palace, Joseph is led to prison, and again below he is brought before Pharaoh; Pharaoh listens to Joseph's interpretation of his dreams; Pharaoh names him governor, and bestows on him a gold chain; two children are playing with a dog in the foreground, and there is a lovely landscape background, with architecture, figures, &c. Both these pictures, as well as similar pictures in the Uffizi Gallery, by Jacopo Pontormo, were painted for Francesco Borgherini upon his marriage.

A Repose in Egypt, by Paris Bordone (1513–1588), is a good Venetian picture.

The last work of importance on this wall is the Ecce Homo of Cigoli, in which the noble dignity of the Saviour and his patient endurance of suffering is in touching contrast with the vulgar countenances of his persecutors; the traces of the scourging are given with painful reality; the picture is finely drawn and coloured, and is an excellent example of the master.

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The fine portrait by Titian of a gentleman, on the third wall, is one of the most interesting pictures in this collection; the finely cut features, oval contour of the face, firm set mouth, and the stern expression in his clear blue eyes, with his dignified demeanour, give the impression of a man accustomed to command, and of a cold, though refined, nature.

St. Francis in Prayer, by Rubens, is above the Titian; it is a good study of a peasant, and inferior in poetic sentiment to the same subject, already mentioned, by Cigoli.

The Holy Family, known as the Madonna dell' Impannata, from the white cloth—*panno*—used instead of glass for the window in the background, is by Raffaelle; the composition is wholly his, as well as the painting of the head of the Child, whom Elizabeth is restoring to the Virgin; the rest of the picture was probably painted by one of Raffaelle's scholars; the expression of Elizabeth is fine, and full of feeling; the other female heads, as well as that of St. John, are feeble and cold.[1]

The Sacrifice of Abraham is a good picture by Cristofano Allori (1577–1621); in colour resembling the painting by Matteo Rosselli; and Judith with the Head of Holofernes is also by Allori. Judith is supposed to be a portrait of Bronzino's mistress, and the old woman to be her mother. The arms of Judith, extended and foreshortened, are finely drawn, and her head and figure are grand and powerful. The golden silk of which her dress is composed is painted with marvellous clearness and vigour, and the whole colour is rich and harmonious. The Head of Holofernes is said to be a portrait of Allori himself.

An Annunciation, by Andrea del Sarto, is good in colour, but feeble in composition; Joseph stands beside the Virgin, who starts back as two angels approach, one of whom bears the lily. This picture has been much repainted.

A good portrait of Galileo is by Sustermans (1524–1591);

[1] See Passavant's *Rafael von Urbino*, vol. i., p. 186; vol. ii. p. 394.

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his telescope is seen below, near the frame: this likeness of the philosopher appears to have been taken later than the portrait by the same master in the Uffizi Gallery.

The ceiling of the Sala di Giove was also painted by Pietro da Cortona; Hercules and Fortune present the youthful Prince Cosimo, the son of Ferdinand II., to Jove, as a future hero; he inscribes the Medicean initial on a shield, and the gods minister to him.

A statue of Victory, by the modern sculptor Consani, is in the centre of the room. The goddess is seated on a rock, and is inscribing upon her shield the words, 'Montebello, Palestro Curtatone,' where the Tuscan youth fell in the struggle for Italian independence.

In the corner between the entrance and the window is the portrait of a lady in a crimson satin dress by Paris Bordone (1513–1588), said to be that of a nurse of the Medici children; beneath it is a sketch by Titian for part of the picture of Bacchus and Ariadne in the National Gallery of London.

Over the door is a picture by Salvator Rosa (1615–1673) of the Conspiracy of Catiline.

To the right of the entrance is the most celebrated picture in this room; the Three Fates, by Michael Angelo (1475–1564). They are all taken from one old woman, represented in different attitudes; Clotho holds the spindle, off which she spins the thread of life; Lachesis twists the yarn in her fingers, and Atropos prepares to cut it with her scissors. A romantic tale is told relating to this picture. During the siege of Florence, in 1529, when Michael Angelo was conducting the defensive operations, an old woman is supposed to have presented herself before the municipality, and offered her son to fight for his native city; the great artist, it is further said, was so struck with her countenance that he has recorded it in this picture. The story is, however, probably a fiction, and it is even uncertain whether the picture itself is by the hand of Michael Angelo. 'Severe, keen, and characteristic,' as Kugler describes it, he

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does not consider it a genuine work of the master; there is a want of variety of attitude and countenance, and even an exaggeration of form, as well as a certain meagreness, which Michael Angelo would hardly have imitated, far less invented.

A large battle-piece is by Jacopo Cortese, called the Borgognone (1621–1676), a native of France. Beyond this picture high on the wall is a portrait of Vittoria della Rovere, the wife of the Grand Duke Ferdinand II., by Sustermans, and below it are somewhat doubtful portraits of Andrea del Sarto and his wife.

On the wall is a clever portrait, by Domenico Morone, of Verona, born in 1430, of a man's head, and a small picture, by Benvenuto Tisio, called Garofolo (1481–1559), of the Sibyl revealing the story of the Incarnation to the Emperor Augustus.

The Virgin in Glory, with four Saints below, is a composition by Andrea del Sarto, who died when it was only begun to be put on canvas; the picture was finished ten years later by a certain Vincenzio, called Morgante Bonilli of Poppi, which accounts for the contrast between the upper and lower part. The kneeling St. Catharine is the best figure in the group; the Virgin, though not beautiful, is well placed; a kneeling and seated angel with scrolls in their hands are on either side of her.

Over the adjoining door is a most beautiful Annunciation by Andrea. The Virgin stands in an attitude of suspense, looking back at the angel; she holds a book in her left hand, and raises the forefinger of the right, as if questioning. The archangel, a lovely and graceful figure, kneels and looks at her with earnest appealing gaze; two angels stand behind; the architecture and landscape background is extremely beautiful, and the warm colour in the foreground is carried out by the red mantles of the figures leaning over the balcony in an adjoining house. Cavalcaselle thus describes this picture: 'The mode in which the angel is presented recalls Fra Bartolommeo. But the movement and lines, though soft and gentle,

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are unconstrained and free, as in Del Sarto's own creation, the Nativity, at the Servi. The Virgin is most dignified in air and pose. Decorum and grave beauty are almost as combined as in Della Porta, without the emptiness which grew to a defect with Andrea's later years; the colour is rich, and in good keeping with a landscape full of atmosphere.'

St. Mark, a colossal figure by Fra Bartolommeo, is a gigantic and powerful figure, grand in drawing and composition. He is seated in a niche, holding his gospel and pen with both hands, whilst looking back, lost in contemplation. The picture was placed over the entrance to the choir of St. Mark, but after the demolition of the choir, which was in the centre of the church, it was bought by Prince Ferdinand de' Medici, and in 1799 was taken to Paris, where it was transferred from wood to canvas.

A man's portrait, by Philippe de Champagne (1602–1674), and another portrait by Morone, are both excellent pictures.

A small but interesting picture below of the Woman taken in Adultery, is by Mazzolino da Ferrara (1481–1530).

In the centre of the third wall is a large battle-piece, by Salvator Rosa, and below it, a smaller picture of the same subject, superior to the larger; both are full of life and spirit, and are among the best works of the master.

Over the door is a Meet of Huntsmen, by Giovanni di San Giovanni (1590–1636), a Florentine painter of the second revival; the heads are very spirited.

Between the door and windows is the portrait of Guidobaldo II., Duke of Urbino, the grandfather of Vittoria della Rovere, by Federigo Zuccaro, a painter of the Roman school (1539–1609). Beside it is a Holy Family, by Rubens; the colouring of the children is very lovely.

Below is the portrait of a lady, by Leonardo da Vinci (1452–1519). A most exquisitely finished painting; the drawing is careful, though hard in outline, caused by cleaning; the lips are just closed, the eyes calm, the nostril delicate; her grave

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and gentle deportment, the head gracefully bent, and the perfect simplicity and dignified composure, mark a woman of noble mind and training. She bears a missal in her left hand which as well as the right, is beautifully painted. In the landscape, seen between two open arches, is a walled town and distant hills.

Between the windows is a picture, by Giovan Battista Franco (1498–1561), of the Battle of Montemurlo, by which the Grand Duke Cosimo I. destroyed his enemies, and secured his seat on the throne of Tuscany.

The Sala di Saturno, the ceiling of which is also painted by Pietro da Cortona and represents Saturn with Mars, and an allegorical figure of Prudence, has to the right of the door on entering, the celebrated picture of the Madonna della Seggiola, by Raffaelle, painted entirely by his own hand, probably in the year 1510, when he was engaged with the fresco of the School of Athens in the Vatican. The Virgin is not divine, but she is the perfection of womanly beauty and modesty, as well as of maternal tenderness. The Child is grand in form and expression, although the rounded limbs and features, and the clinging action, are wholly infantine ; the earnest, yet childlike worship of the little St. John is no less appropriate and excellent. The composition is simple, the colour rich, and the heads of the Virgin and Child are highly finished, whilst the rest of the picture is painted with great freedom, yet softness produced without scumbling, and leaving the outlines distinct.[1]

Above this picture is a fine portrait of Cardinal Ippolito de' Medici, by Jacopo Pontormo (1494–1557). His hand rests on the head of a dog, which is painted with much life and power. Ippolito was the natural son of Giulio de' Medici, Duke of Nemours, whose monument by Michael Angelo is in the Sacristy of San Lorenzo : he was educated by his uncle Leo X. ; and although his tastes led him to prefer a secular to an ecclesiastical career, he was forced to enter the Church and

[1] See Passavant's *Rafael von Urbino*, vol. i., p. 294 ; vol. ii. p. 294.

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accept a cardinal's hat. He died—it is supposed by poison—in 1535.

Near it are very beautiful portraits of Charles I. of England, and Henrietta Maria, by Vandyke.

The Death of Abel is a large and very powerfully painted picture, by Andrea Schiavone (1522–1582). Beneath it is one of the most lovely compositions of Carlo Dolce (1616–1686), John the Baptist when a child asleep, watched over by Elizabeth. The tranquil sleep of infancy is beautifully given, and the colouring and chiaroscuro have the fulness and power of Ludovico Caracci. Santa Rosa, by the same artist, has his usual qualities of sweetness and finish, with insipidity.

Beyond the picture of Schiavone, near the corner, is the portrait of Cardinal Bernardo Dovizi of Bibbiena, by Raffaelle. It is a most wonderfully life-like picture of an astute, polished ecclesiastic, mild but determined; his hands are very elegantly formed, and rich with jewels. The picture is only in part by Raffaelle, who executed another some years later, which is now in the Museum at Madrid. The cardinal was the son of poor parents in the Casentino, a valley behind the mountains of Vallombrosa, and he took the name of Bibbiena from his native city. He began life as tutor to the sons of Lorenzo de' Medici, who had already secured the services of his brother as secretary. When Bibbiena's pupil became Pope Leo X. (1515), he was created a cardinal. He died suddenly at Rome in 1520. Paolo Giovio, the historian, whose monument is in the Cloister of San Lorenzo, attributes the death of the cardinal to poison in a dish of new-laid eggs.

Above this picture is the Three Ages of Man, by Lorenzo Lotto, the Venetian (*c.* 1480–1554).

On the second wall is a picture, by Fra Bartolommeo, Christ Rising from the Tomb, with the Evangelists on either side. The two prophets, Job and Isaiah, now in the Tribune of the Uffizi Gallery, were painted as appendages to this altar-piece,

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which was intended for the SS. Annunziata of Florence. In His left hand the Saviour holds the sceptre, with the globe surmounted by the cross, and He raises His right to bless. His countenance is mild and noble, His attitude dignified, and the flowing lines of His white drapery add to the majesty of His appearance. With the exception of a defect in the right arm, the drawing is very fine. The arm of St. Matthew is boldly foreshortened ; St. John is beside him ; St. Luke and St. Mark are on the other side ; all four are powerful figures ; the draperies are grandly composed, and we may perceive in them the example Raffaelle followed in his later works. The two little angels below, who support a picture of the world on which rests the sacramental cup, are most lovely ; the colour is sober, but fine. This picture was painted in 1515, soon after Fra Bartolommeo had lost his best beloved friend, Mariotto Albertinelli.[1]

The paintings of Giorgione are so rare, and can so seldom be authenticated, that the pictures bearing his name in this room are very doubtful. Near the Fra Bartolommeo is Moses taken from the Nile, presented to Pharaoh's daughter, attributed to Giorgione; it is fine in colour, and has an exceedingly lovely landscape background. The figures are drawn with spirit and grace, and the picture is probably a sketch for some larger work, or may have formed part of a bridal chest.

A head of Francesco della Rovere, Duke of Urbino, husband of the beautiful Eleanora Gonzaga, and father of Vittoria della Rovere, is by Federigo Baroccio.

An Annunciation, by Andrea del Sarto, the third in this gallery, was painted for Giuliano della Scala, to be placed in a chapel of the SS. Annunziata.

The Deposition from the Cross, by Pietro Perugino, a noble yet simple composition, is in the tender, sweet, and earnest manner of the Umbrian School, with careful and somewhat academical treatment. It was in this picture that Perugino, in 1495, presented an example of landscape painting to the

[1] See Crowe and Cavalcaselle, vol. iii. p. 466.

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Florentines, such as had never before been seen in Florence. Vasari speaks of the brilliancy of the general tones and of the backgrounds, which are still preserved in all the charm of freshness, in spite of time and repairs. The Umbrian School directed their attention especially to landscape, and Perugino made the best of his opportunities in studying earlier and contemporary masters in the same line. The countenance of the women, varying in intensity of grief, from that of the Virgin to the other Maries, is full of touching truth to nature, without exaggeration.

Beyond this is the Madonna del Baldacchino, by Raffaelle, executed on his return from Rome, after he had painted his first large composition of the Entombment of Christ. He had studied the grand treatment of drapery with Fra Bartolommeo, and in return he had imparted to Bartolommeo the knowledge of perspective, which he had acquired in the school of Perugino; in this picture, which Raffaelle painted for the Florentine family of Dei, to be placed in Santo Spirito, he endeavoured to imitate Fra Bartolommeo; and it may be compared with the Madonna by that great artist in the Academy. The Virgin, seated on a throne, holds the Child on her knee, who looks back naïvely at the Apostle Peter, standing beside St. Bruno; St. James the Less and St. Augustus are on the opposite side. Two angels support the canopy above the Virgin and Child, and two other most lovely infants stand below, one having his arm round the other's neck, and sing praises. The picture was left unfinished, which is evident from the weak face and figure of St. James, and was sold by Raffaelle's scholars, Giulio Romano and Giovan Francesco Penni, to Baldassare Turini, who conveyed it to his city of Pescia, from whence it was afterwards brought to the Pitti. The head and figure of the Virgin is extremely lovely and graceful, and quite in Raffaelle's own style, and it is only in the composition and draperies that we discover the influence of Fra Bartolommeo.[1]

[1] See Passavant's *Rafael von Urbino*, vol. i. p. 125; vol. ii., p. 89.

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Apollo and the Muses dancing in a circle on the top of Mount Parnassus, a golden sunlight in the background, is by Giulio Romano (1492–1546); this truly magical group seems to float in the graceful movement of the dance. In the portrait of Tommaso de Phædra Inghirami, Raffaelle's faithful adherence to nature is shown in the squint and the coarse features, as much as in the large, fat, yet delicately white hands of Inghirami, all painted with the highest finish. The clever expression of the face compensates for want of beauty; the drawing is careful, and the composition and colour simple. The dress is that worn by Inghirami when he acted as secretary to the conclave of cardinals which elected Giovanni de' Medici Pope, as Leo X. Inghirami belonged to an ancient family of Volterra, and when only an infant he lost his father, and was brought to Florence, where he was placed under Medicean protection. At thirteen he was sent to Rome, where his remarkable powers were developed, and he was celebrated for his great learning. On one occasion he performed in Seneca's tragedy of 'Hippolytus,' before the Cardinal di San Giorgio; the part assigned to Inghirami was Phædra; the piece having been interrupted by an accident to the machinery, he came forward and amused the company by improvising Latin verses; he was applauded and called for in his character of Phædra, and the name was ever afterwards attached to his own. Passavant remarks the full daylight effect of this picture, and the fine modelling, with the tenderest fusion, which strikingly recall Hans Holbein's method, although Raffaelle could not have seen any work of the German master, since Holbein was at that time only fifteen years of age. The flat treatment of the accessories leads to the conclusion that this part of the picture is by the hand of a scholar.[1]

In the centre of this wall is the Dispute of the Holy Trinity, one of Andrea del Sarto's most celebrated pictures, equally fine in composition, drawing, colour, and expression.

[1] See Passavant's *Rafael von Urbino*, vol. i., p. 212; vol. ii. p. 164.

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The head and action of the youthful St. Lawrence, who stands in the centre and carries his gridiron, is extremely beautiful and dignified. St. Augustine and San Piero Martire pursue the discussion with animation; St. Francis listens meekly; he has one hand on his breast, in the other he carries his Institutes; St. Sebastian, half clothed, the back finely painted, kneels at the feet of St. Augustine; Mary Magdalene, a lovely portrait of Andrea's wife, holds her vase of ointment, and, with lips apart, in the act of listening, kneels beside St. Francis; the emblem of the Trinity descends upon the group.

The Vision of Ezekiel is one of Raffaelle's noblest compositions, though painted on so small a scale. It is not only exquisitely finished in all the details, but composed, drawn, and coloured with a grandeur which the artist has not surpassed in any of his larger paintings. The countenance and attitude of Jehovah are truly majestic, and the lion, the ox, and the eagle, the symbols of St. Mark, St. Luke, and St. John, partake of the solemn grandeur which pervades the picture; the youthful angel in adoration, typical of St. Matthew, is a noble as well as lovely form, and no less fine are the infant angels, who support the arms of the Eternal; a glory composed of faintly traced angels' heads, descends in rays from above; and far beneath, the world, where Ezekiel is walking, is seen at early dawn in a mysterious and beautiful twilight. The picture was painted for Count Vincenzio Ercolani of Bologna.

Near the door is Cleopatra, by Guido Reni (1575–1642); a painting possessing wonderful breadth and delicacy in the shadows and half-tints.

The ceiling of the Sala dell' Iliade is painted by Luigi Sabatelli, an artist who died in the middle of this century. In the centre of the room is a very lovely statue of Charity, by the Tuscan scuptor, Bartolini; it is gracefully composed, and the flesh tenderly modelled; the drapery falls in large and well-arranged folds, but the hair is stiff and inferior in execu-

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tion. The composition is the same as a group of the Cinquecento period in the Bargello.

The two principal pictures in this room face one another, and are by Andrea del Sarto; both represent the Assumption of the Virgin. That to the right of the entrance was painted for the Cathedral of Cortona, and, greatly to the disgust of the inhabitants of that city, it was brought to Florence in 1609 by command of the Grand Duke Ferdinand II. The Madonna is seated on clouds, her hands clasped in adoration ; boy-angels bear her upwards and proclaim the glad tidings to the Apostles below, whilst five other lovely angels form a garland around her of exquisite beauty ; St. John gazes earnestly upwards, the rest of the Apostles gather round the Virgin's tomb. Santa Chiara, the sister of St. Francis, and St. Nicholas with his three typical balls, kneel, and he turns to the spectator. The figures in this picture have too much the appearance of academical studies, but the artist has thrown much expression in the heads, and the colour is brilliant, yet harmonious.

The picture opposite differs from that just described in many respects, and on the whole is superior. Bartolommeo Panciatichi, a Florentine merchant, settled in the city of Lyons in France, desired to leave there a remembrance of himself. He accordingly ordered a painting of the Assumption of the Virgin from Andrea del Sarto. The panel chosen by the artist split several times whilst he was at work ; Andrea became discouraged, and after abandoning and resuming the picture at intervals, he at last set it aside, and it remained in its present unfinished state till his death. The son of Panciatichi, however, had it conveyed to the villa, on the site of the present Palace of the Poggio Imperiale, beyond the Porta Romana of Florence, whence it was brought eventually to the Palazzo Pitti. The Madonna in this picture appears rapt in heavenly contemplation ; one hand is extended in prayer, with the other she holds her mantle. An angel descending

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from the heavens points upwards and tells the Apostles that the Virgin has risen. The early morning is dawning in a pale grey sky; St. John and two other Apostles have heard the news; their attitude expresses earnest devotion and wonder. The others, who are looking into the tomb, are less well painted; among them the artist has introduced his own portrait. The cherubs near the Virgin are very graceful and lovely. The inferiority of the companion picture can easily be traced to the artist having exhausted his poetic inspiration on this first, and the second being a laboured production, not the original design.

Near the window of this room is another portrait of Andrea by himself; and below it is the only positively genuine picture by Giorgione (1478–1511) in this gallery, and one of the few in existence; it represents a group of musicians. The centre figure plays on a spinet or piano, whilst looking back at a man behind; his fingers are pressed firmly on the keys, as if pausing whilst listening to the friend, who is laying one hand on his shoulder to arrest his attention; though in shade, the mild expression of this man's countenance is not lost. All the force and brilliancy of the picture is, however, concentrated on the head of the central musician though the light is carried on to a third person standing on his right. There is great breadth of chiaroscuro, and no sudden transitions, but a uniform golden or rich sunset glow throughout the composition.

Over the nearest door is a very beautiful Baptism of the Saviour, by Paolo Veronese (1528–1588). The expression of John the Baptist is earnest and reverential; the angel between the two principal personages looking up, with his hands crossed on his breast, is very lovely.

High on the wall to the right is Eleanora, daughter of the Grand Duke Francis I. and of Joanna of Austria, and married to Vincenzo Gonzaga I., Duke of Mantua; this portrait is by Scipio Gaetano, a painter of the Roman school (1552–1593).

Beneath is Salvator Rosa, when young, by himself; and below this is the portrait of a son of Frederick III. of Denmark,

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by Justus Sustermans ; he is dressed in armour, and wears a white-and-blue scarf. This picture is an excellent example of the master.

Farthest from the window, beyond Andrea del Sarto's large picture on the first wall, is a Holy Family, by Francesco Granacci, sweet in expression, especially the Infant Christ. There are several fine portraits by Titian in this room. On the second wall, high up, is Philip II. of Spain, a picture presented by that monarch to the Grand Duke Cosimo I., with a portrait of Philip's father, the Emperor Charles V., also by Titian, which is in another room of the Pitti. His mean and vulgar features and countenance have received a certain air of dignity from Titian's pencil.

A splendid portrait of Ippolito de' Medici is also by Titian: the young Cardinal is here represented as a Hungarian magnate, in the costume he wore when sent as papal legate to the Emperor Charles V. The face is peculiarly Italian, as well as indicative of the passions fostered by the unhappy circumstances of his life ; a young and chivalrous spirit forced to bend to the yoke of the priesthood : the quick, penetrating eye beneath the raised eyebrow, and the dilated nostril, expressing a high temper, whilst the fine and delicate smile on the lips tells less of pleasure, than repressed feeling.

On the other side of the door leading to the back of the palace is the Madonna enthroned with saints, by Fra Bartolommeo. The two angels at the foot of the throne with a violin and guitar, are most lovely and full of religious feeling. Nothing can exceed the sweet infantine grace of the Child, who places a ring on the finger of St. Catharine. The attitude of the Virgin is somewhat strained and affected ; she holds the Infant by the arm tenderly, whilst turning her head towards Santa Reparata, a modest young maiden clothed in red and green, the colours of Charity and Hope, who kneels at her feet. The saints on the right of the Christ are very fine, especially St. George ; St. Bartholomew, to the left, carries a

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knife, the instrument of his martyrdom, and a book ; the three Augustinian monks behind are probably portraits. The flying angels who support the canopy are painted with great beauty, and the light falling on one of them is very effective. The spectators who converse together are in natural, easy attitudes ; the colour of the picture is dark and heavy. Cavalcaselle considers this the finest of Fra Bartolommeo's creations during the period that he was assisted by Mariotto Albertinelli. It was painted in the year 1512.

The Angel refusing the Gifts of Tobias, by Bilivert (1576–1644), is one of the artist's best works, good in drawing, though too florid in colour.

A fine portrait by Titian represents Daniel Barbaro, a Venetian ambassador to England : the hands are splendidly painted, the attitude easy ; the fur of the dress is treated with great breadth, dashed in without attention to detail, but all the more effective from the contrast with the high finish of the head and hands.

Above it is a portrait of an unknown gentleman, by Titian ; the dress, consisting of a black velvet coat and short mantle ; the white at the throat and wrists is kept low in tone. Although the architectural background is carefully defined, it is subdued in colour, and gives relief to the figure, which stands easily; the hands are beautifully composed, easy, graceful, and drawn and coloured with truth ; the head is fine, but the picture is placed too high to judge of all its merits.

On the third wall is a Warrior, by Salvator Rosa, painted with breadth and vigour. Above it is another picture, by Titian, of Constance Bentivoglio, the daughter of Hercules Bentivoglio, a captain of Free Companies, who fought for Florence. The lady was first married to Lorenzo Strozzi of Ferrara, in 1514, and afterwards to Filippo Torricello, of Novara.

Below the Warrior is the Virgin adoring the Infant Jesus, by Perugino ; and Jesus adored by Saints, by Annibale Caracci (1560–1609).

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Underneath the large picture by Andrea del Sarto, on the third wall, is the portrait of a lady in a Florentine costume, by Ridolfo Ghirlandaio ; it is hard in outline, clear in colour, and correct in drawing. The countenance is animated, and the picture is not unlike that of Maddalena Doni, by Raffaelle, particularly in the treatment of the hair ; this work of Ridolfo Ghirlandaio (1483–1560) is, however, inferior in finish to that of Raffaelle.

Near the door is a head of the Saviour by Titian, extremely fine, though not equal to the Tribute Money, now in Dresden, which it in some respects resembles.

Below is an exquisitely-painted portrait of a lady, attributed by Passavant, with the utmost probability, to Raffaelle. The short plump hands are not unlike those of Maddalena Doni. The delicate finish of all the details, including the gold chain round the neck, the simplicity, truth of expression, and careful drawing united with freedom of touch, are characteristic of the great master, especially during his Florentine period.

Over the door is the Madonna del Collo Lungo (long neck), by Francesco Mazzuoli, or Il Parmiggiano (1504–1541). The painter, according to Vasari, was so delighted with his own work that he left it in an unfinished state. Not only the neck of the Virgin, but all the figures, including that of a man, as well as a column in the background, are drawn out to an extraordinary length. There is much sweetness of expression, mingled with affectation, in this picture.

To the left of the entrance to the Gallery is the portrait of Vittoria della Rovere and her son, painted as the Madonna and Child, by Sustermans ; the *maestro di casa*, or head steward of the duchess, stood for Joseph.

Between the windows is a Madonna and Saints, by Il Rosso (1494–1541). This picture was painted for the family of Dei, and was placed in their chapel at the Santo Spirito, when the Madonna del Baldacchino was removed.

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Rich tables of Florentine mosaic, and valuable vases of black marble and gold, adorn every room of this suite.

A square room to the back of the palace is called the Stufa, or Stove. Pietro da Cortona painted the walls in fresco, with allegories representing the Ages of Man, from sketches by the younger Michael Angelo Buonarroti, the nephew of the great sculptor. Matteo Rosselli added the Virtues on the ceiling in 1622. Two celebrated bronze statues of Cain and Abel, by the late sculptor Dupré, are the treasures of this room. They are finely composed and modelled, and are no less remarkable as an example of modern Florentine bronze casting. Cain is placed in the centre of the room; the body of Abel lies prostrate, as if from the violence of the fall. It is to be regretted that the two statues are not placed near one another, so as to form one group.

The adjoining room contains one of the most celebrated pictures of the collection, the Madonna del Gran Duca, by Raffaelle—so called because it was always kept in the private apartments of the Grand Duke; and it is even said that the last Grand Duchess directed her prayers to this picture when she desired the birth of a son. The Virgin is singularly modest and sweet; the contour of her face and the delicate form of the mouth, as well as the soft, downcast eyes, are pre-eminently beautiful, even among Raffaelle's Madonnas, although this picture belongs to the artist's Florentine period, and is neither so classical as the Madonna della Seggiola, nor so sublime as his greatest creation, the Madonna di San Sisto; but for simple dignity, loveliness and purity, this representation of the Virgin is unrivalled; the light on her face seems to pass into her soft fair hair and in the blue-grey of her mantle, until lost in the dark background; her hands are rather large; she holds the Child tenderly, who is less lovely than His Mother, but His flesh and limbs are beautifully painted and modelled. Towards the end of the last century this valuable work was in the possession of a poor widow, who sold it to a

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picture-dealer for twelve crowns ; from thence it found its way to the Gallery of the Grand Duke Ferdinand III., who carried it with him wherever he went. When bought from the widow it was in a perfect state, but it has since that time twice undergone the process of cleaning. This was the first picture Raffaelle painted when he visited Florence, after leaving the school of Perugino.[1]

Beside this picture, but high on the wall, is John the Baptist as a youth, by Andrea del Sarto. Unfortunately, this painting was subjected to a new process of cleaning, fatal to the glazes and delicate colours on the surface, so that it is now little better than a coloured print, and only makes a good photograph.

On the opposite wall is the portrait of a lady, attributed to Raffaelle. Passavant believes her to have been the model from whom he painted, or rather idealised, the Madonna di San Sisto. The fine Roman head and bust, as well as the sleeve of the dress, he supposed to have been executed by Raffaelle, but the rest of the picture to have been finished by an inferior hand. This portrait was in the Palace of the Poggio Imperiale until 1824, when it was brought to the Pitti.

Above is the portrait of a young man, by Franz Porbus (1570–1622), an excellent Flemish painter of the school ot Floris ; the hands are finely drawn.

A small, but fine portrait of King Philip IV. of Spain on horseback, by Velasquez (1594–1660).

Facing the window is the splendid portrait of a gentleman, by Van der Helst (1613–1670). He is in black with a white collar and cuffs with lace. The head and the left hand are beautifully painted. The head is very animated, full of life and movement. He has a glove on his right hand, and holds his hat.

Over the door is a Holy Family, by Fra Bartolommeo ; the composition is very Leonardesque ; the infant St. John crouches

[1] See Passavant's *Rafael von Urbino.*

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at the feet of Elizabeth, who smiles as if amused; the Virgin is not elevated in feeling, but the colour of this picture is agreeable, though it has suffered from cleaning and restorations. A fine portrait of a gentleman on the other side of the door is by the Venetian, Tiberio Tinelli (1586–1638), a scholar of Titian and Bassano. Tinelli enjoyed a high reputation, and was patronised by Louis XIII. of France.

Passing through a short passage with a little ornamented boudoir, to the left, containing statues, the Sala di Ulisse has another large picture by Andrea del Sarto, facing the window, of the Madonna and Child with Saints; in the foreground are St. John the Baptist and Mary Magdalene. The Infant Christ is full of dignity; the Madonna is supported by heads of Cherubim in clouds.

To the left of this picture is an interesting portrait by Titian of the Emperor Charles V., painted at the same time with his son Philip II. for the Grand Duke Cosimo I. The Emperor is advanced in years, and has a worn and unhappy countenance.

Two good landscapes, by Salvator Rosa, are beneath.

Over the entrance is a very fine portrait of Pope Paul III., by the Venetian, Paris Bordone. His long, thin figure, gaunt features, and his sharp, querulous countenance, though full of intelligence, are indicative of an unhappy, restless old age. Paul III. (Alexander Farnese) was chosen Pope in 1554 at sixty-eight years of age. The chief aim of his reign was to check the progress of Lutheranism, and his name is associated with the Council of Trent. He had been married before he took sacred orders, and he asked and obtained the hand of Margaret of Austria, the illegitimate daughter of the Emperor Charles V., for his grandson, Octavius Farnese. The benefits which he bestowed on his relations were only repaid by ingratitude, which embittered the latter years of his life; he died at the advanced age of eighty-four. Though a correspondent of Erasmus, he established the Inquisition at Naples, confirmed

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the Order of Jesuits, and issued a bull of excommunication against Queen Elizabeth.

Between the window and the door is a large picture by the Venetian, Ligozzi (1543–1627), of the Madonna and Child appearing to St. Francis. A landscape background represents the rocky scenery of La Vernia.

Over the fire-place is a very sweet landscape in tempera by Agostino Caracci (1558–1601), and beside it is an Ecce Homo, Christ Crowned with Thorns, by Carlo Dolce, very fine in expression; the eyes and mouth express suffering, as well as meek resignation.

Near the door leading to the adjoining room, is a portrait of George Villiers, Duke of Buckingham, by Rubens. He was the handsome favourite of James I. and Charles I., who was assassinated by Felton in 1628. The picture is full of life, a face uniting beauty and talent.

The small pictures of St. Francis, the Supper at Emmaus, and the portrait of a man, are by Cigoli.

In the centre of the room is a vase of Sêvres china.

The Sala di Promoteo contains some fine specimens of the early Florentine school.

Over the door is a Madonna and Child, by Fra Filippo Lippi (1406–1469); it has great sweetness and refinement; the flesh tints are painted with a gentle gradation, and the hands of the Madonna, as well as the Child, are well drawn. The Virgin holds a pomegranate in her right hand, which the Infant Christ grasps with His left. In the background St. Anna is seen in bed, and the Infant Virgin in the arms of an attendant; at the bedside is a woman followed by a female servant with a basket on her head; two other females with a child bring offerings. The Meeting of Joachim and Anna is also represented.

To the left is a small picture, by Bernardo Pinturicchio (1454–1513), the Visit of the Magi; interesting from the variety of heads and their expression.

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Over the fireplace is a Madonna and Child, St. James and St. Catharine, a good picture, by Giovanni Bellini (*c.* 1428–1516) of the early Venetian school.

The Grand Duke Cosimo III., when a child, is a charming portrait by Sustermans, and below is a Holy Family by Baldassare Peruzzi of Sienna (1481–1536). Still lower, the Magdalene borne to Heaven by Angels, is by Taddeo Zuccaro (1529–1566); the groups of cherubim and angels are extremely lovely.

Above one of the doors is the picture of a Holy Family and Angels, attributed to Filippo Lippo. The Virgin is kneeling before the Child in a garden of roses; she is very tender and graceful; the Child is in a playful attitude; one of the angels throws flowers.

Facing the window is a Holy Family by Sandro Botticelli (1447–1510). The Virgin holds the Child lovingly; St. John the Baptist is beside them, with the archangels Michael and Gabriel.

Near this is another Holy Family, attributed to Lorenzo Credi (1459–1537). The Madonna worshipping the Child, who is laid on the ground, His head resting on a bundle of faggots. In the distance is a bright sunny landscape; the ox and ass are in one corner; Joseph is looking on. This picture is probably of the school of Credi.

Beneath this a picture, by Luca Signorelli (1441–1523), represents the Virgin and Child appearing to a young girl who is writing in a book; St. Joseph is behind.

In the centre below is the portrait of Simonetta, a lady celebrated for her beauty, which is certainly not remarkable in this picture. She has regular features, but her long neck and awkward figure are not improved by a cap and gown as ugly as they are simple. La bella Simonetta was beloved by Giulio de' Medici.

Over the door to the adjoining rooms is a picture by Botticelli of the Virgin holding the Infant Jesus down to receive the

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embrace of the little St. John, whose child-like tenderness and graceful figure constitute the principal charm of this picture. There are rose-bushes in the background.

To the left of this is the Visit of the Magi, by Domenico Ghirlandaio; also a Holy Family by Domenico Beccafumi of Sienna (1486–1551), and another Holy Family by an artist of the school of Francia of Bologna, which was long attributed to the master himself; but the name Boatasi was lately discovered on the picture.

A very lovely Virgin and Child is by Garofolo, and another picture, where the Virgin kneels before the Child, who receives the nails, the instruments of the Passion and the Cross, from an angel, is by Mariotto Albertinelli.

Near the next door is an Ecce Homo, by Fra Bartolommeo. The head (in fresco) resembles that of the half-length figure in the Academy; the expression is sad though sweet, and there is a peculiar tenderness about the mouth.

Above it, is the same subject by Antonio da Pollajolo (1429–1498).

St. Sebastian, by Pollajolo, is on the fourth wall, as well as the Death of Lucretia, by Fra Filippo Lippi, a classical subject, unusual with this artist.

A long narrow corridor connects these rooms with a suite farther to the back of the Palace. This corridor is called 'of the Columns,' from two valuable little pillars of Oriental alabaster placed here. Six pictures in pietra dura represent Painting, Sculpture, Architecture, and Music, the Pantheon of Rome, and the Tomb of Cecilia Metella. The collection of miniatures in water-colour and oil was made by Cardinal Leopold de' Medici in the course of his travels through Europe, but, unfortunately, there is no catalogue, nor means to learn whom they represent. The first room following the corridor is called the Sala della Giustizia. The rich Stipo, or Ebony Cabinet, inlaid with precious marbles in the centre, was formerly used by Cardinal Leopold de' Medici, when officiating at mass.

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One of the most interesting pictures here is a portrait of Oliver Cromwell, by Sir Peter Lely (1617–1680). The story connected with this picture adds to its interest. When the persecution of the Waldensian Protestants, whose sufferings Milton has immortalised in his beautiful Ode, had reached its height, the Lord Protector of England determined to arrest its course. He accordingly sent a message to the Pope, Alexander VII., that if these barbarities did not cease, he would send the English fleet up the Tiber. The result was an order to the Duke of Savoy to stay his hand. The Grand Duke of Tuscany, Ferdinand II., was so struck by the courage and character of Cromwell, that he requested him to sit for this picture, which Lely, then a young man, painted. When Cromwell sat to Lely it is related that he said : 'Paint me as I am ; if you leave out the scars and wrinkles I will not pay you a shilling.'

A fine portrait of the Canon Pandolfo Ricasoli, by Sustermans. He belonged to the Order of Jesuits, but was accused of immoral practices, and was condemned by the Inquisition to be walled up alive. The devil at his ear and the inscription behind are late additions to the portrait.

To the left, lower down, is a portrait of the Grand Duke Cosimo I., by Agnolo Bronzino (1502–1572), as well as the portrait of the Grand Duchess Vittoria della Rovere, by Carlo Dolce.

In the centre of the Sala di Flora is Canova's celebrated statue of Venus, which was made to replace the Venus de' Medici, when this antique statue was carried to Paris. Near one of the doors is a portrait of the Grand Duke Ferdinand II., by Sustermans.

St. Anna Teaching the Virgin to Read, on the wall facing the window, is a richly-coloured and portrait-like picture, by Cigoli. There is likewise a good landscape by Agostino Tassi, the master of Claude Lorraine.

In the Sala dei Putti, Peace burning the Weapons of War, by Salvator Rosa, is a very fine landscape, which might have

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furnished a study to our own Gainsborough; the same effects of light on ship and water, the broad touch of the trees, dark brown shadows in the foreground, and chiaroscuro with little colour.

The Selva dei Filosofi is also a fine picture, by Salvator Rosa. There are three small full-length portraits of the Electress Palatine Anna Maria de' Medici, daughter of the Grand Duke Cosimo III., and sister of the last Medicean Grand Duke Gian Gastone, who survived all her family, dying in 1743. The first, in a hunting costume, is by John Francis Douven (1656–1727), in another she is represented with her husband, the Elector Palatine.

A beautiful little landscape of rock and water is by Ruysdael. There is also a good picture by Breughel (1510–1576), of a Madonna, encircled by a garland of flowers.

Returning to the Sala di Promoteo, a room to the left is called the Galleria Poccetti, as the ceiling was painted by that artist. There is a fine bust of Napoleon I. in marble, by Canova, bequeathed here by his brother, King Louis of Holland. The pictures in this room are not of sufficient importance to deserve notice.

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CHAPTER XVI.

TABERNACLES; CENACOLO OF RAFFAELLE, AND TAPESTRIES.

THE only remaining specimens of pictorial art to be noticed are the Tabernacles at the corners of the old streets and alleys, which once formed a conspicuous feature in Florence, a fresco by Raffaelle in the Via Faenza, and the collection of tapestries.

Many of these tabernacles were painted by the best masters, and enclosed in frames of marble carved with much elegance. The best have been removed to the galleries, and though a few good pictures are still left in their original positions, they are hardly to be distinguished behind the glass, thickly engrained with dust.

Some of the most important are as follows:—

The Cinque Lampade in the Via degli Alfani, already mentioned.[1]

Charitable Persons bestowing Alms on Prisoners, by Fabrizio Boschi (1570–1642), in the Via Ghibellina, formerly Via del Palagio, at the corner of the Bargello.

The Virgin and Joseph adoring the Child, by Bernardo Poccetti (1548–1612), opposite the Church of San Procolo.

Christ bestowing Alms on Prisoners, by Giovanni di San Giovanni (1590–1636), in the Via Ghibellina, formerly the Via del Palagio, where was once the prison of the Stinche.

In the Via de' Tintori, at the corner of the wall opposite the Church of San Giuseppe, is a Tabernacle, by Jacopo da

[1] See vol. i. p. 395.

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Casentino, who lived in the fourteenth century, which has, however, been much repainted.

Beyond the Porta Santa Croce, in the Via Nazionale Aretina, is a Madonna, by Domenico Veneziano (d. 1461).

The Madonna and Child appearing to a Cardinal and children by Alessandro Gherardini (1655–1723), is in the Via de' Malcontenti, near the Pia Casa di Lavoro di Montedomini.

Between the Via San Piero Maggiore and the Via dell' Agnolo, near the market of San Piero Maggiore, is an Annunciation, by Giovanni Balducci (d. 1600).

In the Piazza di San Martino, near the Institution for the Poveri Vergognosi, a fresco represents the good Bishop Antonino distributing alms, by Cosimo Ulivelli (1625–1704).

A tabernacle at the corner of the Via Larga (now Via Cavour) and the Piazza di San Marco, a good deal repainted, is by Gherardo, a celebrated miniature-painter of the sixteenth century.

In the Via Chiara, between the Via Nazionale and the Via Sant' Antonino, are two tabernacles—one by Gianozzo Manetti, of a Holy Family, and the other a Crucifixion, with the Virgin and St. John, the Magdalene kneeling in the background, by Bernardo Poccetti.

In the Via della Ruota, between the Via San Gallo and the Via Catarina, is the Marriage of St. Catharine, by Domenico Puligo (1492–1527); the Virgin is standing with her Son in her arms, who is giving the ring to St. Catharine, and San Piero Martire is beside them.

The Martyrdom of St. Catharine, near San Bonifazio, is by Andrea Ferrucci (1465–1526).

In the Via Nazionale is the Luca della Robbia already described.[1]

On the house in the Via de' Ginori, which once belonged to Taddeo Taddei, the friend of Raffaelle, was a tabernacle by Giovanni Sogliani (1492–1544), now transferred to the corner of the Via del Bisogno; it represents the Crucifixion, with the Virgin and St. John below, and weeping angels above.

[1] See vol. i. p. 432.

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To the left of the Church of Santa Maria Nuova, Christ is represented with a mother and three children, by Giovanni di San Giovanni (1590–1636); and at the entrance to the cortile there is another tabernacle—Christ with the Woman of Samaria, by Alessandro Allori.

At the Canto de' Carnesecchi, at the angle of the Via Panzani and the Via de' Banchi, which lead to the old and new piazzas of Santa Maria Novella, is a fresco of the Virgin and Saints, by Domenico Veneziano, (d. 1461); this painting was so much admired that it excited the envy of Andrea del Castagno, and is said, though without foundation, to have led to his assassination of Domenico.

Behind the Hospital of San Paolo, near the Piazza di Santa Maria Novella, is a Virgin and Child enthroned, with St. Peter and St. Paul on either side and angels above, by Anton Domenico Bamberini.

The tabernacle at the corner of Santa Maria Novella, at the head of the Via della Scala, is by Francesco Fiorentino, a pupil of Don Lorenzo Monaco, which, though injured, exhibits delicacy in the execution, and is pleasing in colour.[1]

In the Via Palazzuolo, near the Via del Prato, a fresco representing Christ when a child, walking between His parents, is by Giovanni di San Giovanni.

A Virgin and Child, by Carlo Portelli, is in the Via delle Terme.

South of the Arno, in the Via Maffia, leading from the Via Michelozzi to the Via Fondaccio Santo Spirito, is a Virgin and Child appearing to a Bishop, with two angels seated in front, by Cipriano Sensi.

In the Via della Chiesa a Bishop kneeling, with a Mother and Children, is by Cosimo Ulivelli.

A Holy Family, with St. Roch and other saints, and with a cardinal on his knees, by Filippino Lippi (1457–1504), is in the Via de' Preti, in the neighbourhood of Santo Spirito.

[1] See Vasari, vol. ii., p. 214, Note 3.

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Two monks glorified, the Saviour above, by Domenico Ghirlandaio (1449–1494), is in the Via della Caldaia, near the Via de' Preti.

A Virgin and Child, with two angels, by Pier Dandini (1646–1712), is in the Piazza Santo Spirito.

At the corner of the Via del Leone and the Piazza Piatellina near the Carmine, is a good painting, possibly by Domenico Ghirlandaio (1449–1494). The Madonna with the Child, who raises his finger to bless; the angel Raphael, with Tobias holding the Fish, on one side; on the other, a youthful saint in armour; vases with flowers are behind; and shields with the crescent moon, probably the Strozzi arms; all set in a beautiful frame, decorated with acanthus leaves and flowers in relief.

The purpose of these tabernacles, to awaken the religious sentiment in the people, belongs to a past age; the devout worshipper is no longer seen in prayer before them, whilst the crowd of indifferent passengers hurry past without even appearing conscious of their existence.

In the Via Faenza not far from the Piazza dell' Indipendenza is a building, once used for the Etruscan Museum, but now containing casts of modern statues. Here is still preserved the fresco of a Last Supper of great beauty, said to be by Raffaelle Sanzio d' Urbino (1483–1520). Early in the sixteenth century this building was a convent belonging to the nuns of San Onofrio, but it had long been applied to secular uses, when, in 1840, the proprietor, by trade a coach-builder, wishing to increase the light in this large square room, formerly the refectory of the convent, began whitewashing the walls. In the course of the work, traces of painting appearing beneath the dirt and the former coats of whitening, an artist was summoned to assist in cleansing this away, and a beautiful Cenacolo, or fresco of the Last Supper, was discovered. Raffaelle visited Florence in 1504 and 1505, and is supposed to have been employed by the nuns to decorate the walls of their convent; the work was naturally assigned to him, and this opinion appeared to be

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confirmed by the refined beauty of the heads and the careful drawing of the hands, feet, and drapery, to which may be added the period to which the painting certainly belongs, and the inscription of Raffaelle's name, now indistinctly seen on the border of St. Thomas's dress. The following description of the fresco, about the time of its discovery, was written by an eminent connoisseur in Art [1] :—'The heads generally are pretty well varied, but much on a level, in the stiff, hard style of the early masters; the countenances wanting in expression, except that of Christ and that of Judas. The Saviour is not *divine*, but a man acquainted with sorrow—mild, benignant, and melancholy. His countenance is very sweet. The head of Judas is full of spirit, but has rather the air of a fierce captain of banditti than of a scoundrel betraying his Master, and selling his faith. The draperies are in general pretty broad, but the remarkably fine master-work is in the painting of the hands and feet; these are admirable, and the position of the former surprisingly varied. On the hem of the garment of one of the disciples are to be found these characters, or something near it—RAF VRB. × MD+V. No man except Raffaelle was ever admitted within these walls.'

Doubts have since arisen as to the authorship of this fresco, and Cavalcaselle attributes it to other pupils of Perugino, stating that it had been painted over, and that 'the colour is that of a practised coarse hand, which is neither Raffaelle's nor Perugino's.' It is not, however, impossible that when the fresco, if orignally by Raffaelle, was restored by an inferior hand, the inscription may have been injured in the process, which would account for its present indistinctness. The obscure position of this inscription, which can only be discovered after a close inspection, would not have been selected by an impostor; and the character of the heads may be compared with other works of Raffaelle at this period—his Madonna del Gran Duca and the Madonna del Baldacchino, both in the

[1] The late Lieutenant-General Sir Henry Bunbury, Bart., K.C.B.

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Gallery of the Pitti; as well as with the portraits of Angelo Doni and his wife Maddalena Strozzi, &c., &c. The head and figure of St. James, with his hands beautifully placed in repose, of St. Thomas, and of St. John, are very Raffaellesque. Around the room—besides original drawings and studies for this fresco, which are likewise attributed to Raffaelle—are other drawings, photographs, and engravings, showing the varied yet analogous treatment of the subject by artists of different schools and countries.

The Archæological museums which were formely contained in this building are now transferred to the Palazzo della Crocetta, Via della Colonna, not far from the Church of the SS. Annunziata, which during the later period of the Grand Ducal Government was used to lodge the guests at Court, when the Pitti Palace was too full to receive them.

The suite of rooms on the upper story of this building, to which access is obtained from a door in the Via Laura, contain an exceedingly valuable collection of Tapestries, specimens of velvet and silk stuffs, as well as some priests' vestments, embroidered altar-cloths, and a few costumes of the Italian aristocracy in the seventeenth and eighteenth centuries.

Five small rooms on entering the gallery are surrounded by cases of glazed frames, which contain small specimens of velvet and silken stuffs. The designs and rich colouring of some of these are very beautiful. One small room contains a *paliotto*, or large altar-cloth of the richest hand-embroidery, dating from 1400, and representing a number of episodes in the life of the Virgin. In a case in the centre of this room are priests' vestments, also embroidered by the hand, and of the same period. This was brought from the convent of Santa Maria Novella, and represents a number of incidents in the legendary history of the Dominican brethren, exquisitely embroidered in silk and gold.[1]

[1] One of the greatest treasures of embroidered needlework in Florence is preserved in the Baptistery. It formerly belonged to a priest's vestment,

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A small room is hung with curious borders of Flemish tapestry, representing the history of David and Bathsheba. The tapestries that follow are in rather more spacious rooms.

The art of weaving tapestry was introduced from the East, and spread through Europe at the time of the Crusades; shortly afterwards the Flemings established factories in several of their cities, and in the fifteenth century brought the art to great perfection. The Italians derive the name *arazzi* from Arras, in Picardy, the site of one of the principal tapestry manufactories. Wool and hemp were employed, but wool was preferred, because the dyes in this material were considered more permanent. The tapestries in which gold thread and silk were used, were principally those of Venice and Florence, which flourished at a later period. Francis I. of France established a tapestry manufacture at Fontainebleau, where gold and silver thread were introduced, and pieces of larger dimensions were woven instead of sewing together small pieces. He also invited Francis Primaticcio of Bologna to France, to make the designs. The Gobelin tapestry was not established before the reign of Louis XIV. The word Gobelin was taken from the name of a dyer, who owned the land where the factory was established.

We trace the commencement of tapestries in Italy to the fifteenth century, when a number of weavers from Flanders crossed the Alps, either driven from their country on account of their religious or political scruples, or attracted by the sums offered by some of the cities and princes of Italy. Establishments for weaving tapestry were planted at Ferrara, Venice, Mantua, Sienna, and Bologna, and towards the end of the fifteenth century a certain Giovanni di Giovanni, a Fleming, made some tapestry for the cathedral of Florence. When Cosimo I. became Grand Duke of Tuscany he bestowed much pains in promoting the arts and manufactures of his country,

and consists of twenty-seven miniatures of scenes from the life of St. John the Baptist, after designs by Antonio Pollajolo. (See Appendix.)

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and he determined to establish a manufactory for tapestry in Florence that should excel all other establishments of the same kind in Italy; in 1546, therefore, he induced two Flemings, Nicholas Karcher and Jean Van der Roost, to come to Florence and take the direction of the establishment. He also established dyeing works, and engaged Van der Roost to impart the secret of dyeing in every kind of colour. The establishment was placed first in the Via Cocomero, now Via Ricasoli, and in the Via dei Servi, and was later transferred to the Via degli Arazzieri, on this account so named. The painters chiefly employed for the cartoons were Agnolo Bronzino (1502–1572); Francesco Salviati (1510–1563); Jacopo da Pontormo (1494–1557); and Francesco Ubertini, also called Il Bachiaco (1494–1557); who were succeeded by Jean Strada (1523–1605); Alessandro Allori (1535–1607); and Bernardo Poccetti (1548–1612).

The tapestry manufacture was somewhat neglected during the reign of Ferdinand I., whose interest was divided between this and the pietra-dura manufactory; and it received still less support during the short reign of Cosimo II. When Ferdinand II. ascended the throne he resolved to revive the manufacture, and invited Pierre Fevère[1] from Paris, whose tapestries so closely resemble oil paintings as to deceive the spectator; a quality infringing on another art, and therefore not desirable in woven materials. From this time the manufacture continued to flourish, until the death of Gian Gastone de' Medici, when the Regency for Francis of Lorraine decided that the establishment should be closed.

Five successive rooms in this gallery are hung with Florentine tapestries, worked in the seventeenth century after cartoons by the artists already mentioned. They are exceedingly rich, woven in gold and silver thread, with a mixture of silk and wool. The borders of several, in arabesques and many

[1] His portrait is in the Picture Gallery of the Corsini Palace. See vol. i. p. 443.

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devices, are remarkable for variety of design and great beauty and harmony of colour. Three consecutive rooms are hung with tapestries of Flemish work, dating from the sixteenth century, and representing scenes from the feasts which were held on occasion of the marriage of Henry II. of France with Catharine de' Medici. The colours are in excellent preservation; they are besides interesting historically, as well as for the costumes of the period, but the author of the designs is unknown.

Six Gobelin tapestries, the History of Esther and Mordecai, were executed by the celebrated Jean Audran (1667–1756), after cartoons of Jean François de Troye (1679–1752).[1] In the compartment where Esther is crowned by Ahasuerus she is represented standing, bending in front of the monarch, and extremely graceful.

The 'Young Gardeners,' a series of five tapestries, are also of Gobelin manufacture, and were executed early in the eighteenth century; they are exceedingly bright, and adapted to decorate the walls of a villa.

The episodes from the life of Cæsar are Flemish tapestries with the mark of the manufactory at Brussels. Starting for the Chase, is also Flemish, and was woven in the sixteenth century.

The Tapestries from paintings by Michael Angelo and Raffaelle in a small room are of Florentine manufacture. A Vase of Flowers in this room is of Gobelin tapestry, and very lovely.

There are a great many other Tapestries of Scriptural and other subjects, which it is impossible to specify. Most of these have their date, and the names of the artificer and designer of the cartoon are inscribed below. One series of Florentine tapestries, woven in the seventeenth century, represents the story

[1] It is to be regretted that one of this series is not here, but hung in one of the Rooms of the Museum of the Bargello. Replicas of these tapestries are at Windsor Castle, in Paris, and in Rome.

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of David and Bathsheba, another David and Abigail, all of which are fine specimens of the art.

The walls of a narrow gallery are hung with some of the largest pieces of tapestry, which it is to be regretted cannot be viewed from a sufficient distance. Several fine Gobelin tapestries are on these walls, with designs taken from Pagan subjects. Four Scriptural subjects, representing the Creation of Eve, Adam and Eve driven from Paradise, &c., are by a Fleming, and date from early in the sixteenth century.

One of the last rooms in the collection is devoted to tapestries for Portières, or door curtains, having the arms of the Medici at different periods.[1]

[1] For much of this information we are indebted to the catalogue of Signor Rigoni.

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CHAPTER XVII.

THE ARCHÆOLOGICAL MUSEUM--EGYPTIAN ANTIQUITIES.

ON the first floor of the Palace of the Crocetta are the Egyptian and Etruscan collections. The very complete chronological order of this small but interesting Museum, beginning with the earliest Egyptian and ending with the latest Etruscan works, is due to the learning of Signor Schiaparelli and Signor Milani, two young professors, who have already earned for themselves high distinction as archæologists. They have so arranged the collection as to afford every facility to the student, as well as amusement to the casual visitor. We are chiefly indebted for this description to the assistance afforded us by the admirable catalogue of Signor Schiaparelli (which it would be well for every stranger reading Italian to purchase) and information derived directly from himself, and from Signor Milani, who is now preparing an elaborate work on Etruscan antiquities. We have also consulted the well-known works of Sir Gardner Wilkinson and Dennis on Egypt and Etruria.

The first object which attracts the visitor is a peculiar tabernacle of granite placed on the landing of the staircase. This was the cage which contained the hawk, sacred to Horus, the son of Osiris and Isis, and was brought from the Temple of Philæ, in Egypt. An enormous sarcophagus, also of granite, is in the hall below.

Near the entrance to the first room, in a corner to the right,

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is a table to receive offerings. The cabinets against the walls contain small images of Egyptian divinities. In Cabinet I. are divinities from Abydus, a town of Upper Egypt, in which was the most sacred Temple to Osiris, the great Egyptian god, symbolical of the Good Principle. Nos. 9 and 11 within this cabinet represent the god clothed in a mantle, and wearing the necklace, called Usez, a flat broad band of beads fitting the neck; on his head is the Mitra, or Crown of Upper Egypt, adorned with ostrich feathers, and in the centre, the Uræus or Sacred Asp—signifying dominion—supported by ram's horns, the symbol of strength; Osiris holds the sceptre of sovereignty. In another image (No. 12) he wears the Crowns of Upper and Lower Egypt: Lower Egypt being represented by a low cap, which is surmounted by the mitre of Upper Egypt.

In the same cabinet are several images of Isis, the wife of Osiris and the mother of Horus; she has her child on her knee, and wears a diadem with the sacred asp round it; above, is a solar disc supported by cow's horns. She is often called Athor the Egyptian Venus (though there appears to have been another goddess of that name), and the myth concerning her is associated with that of the Greek Io, who was transformed into a cow. Isis Athor was also called the Morning Star, and, as the cow held sacred to her was supposed to live beyond the Western Mountains of Thebes, she was said to herald the rising, and receive the setting, sun; she therefore wears the asp, the sun's disc, and the cow's horns.

Above and behind these images are examples of the sistrum, a musical instrument used to frighten away Typhon, the Evil Principle; it was made of bronze, sometimes inlaid with silver or gold, and had metal rings on bars laid across, which rattled as the instrument was shaken.

On the lowest shelf are images of Horus; in one he is represented advancing, and he wears a cap on his head; in others he has his head shaven, leaving one lock, as was usual with Egyptian children; he holds his fingers to his lips, either

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betokening silence, or the common action of a child. In No. 25 he is seated on a lotus flower, which rises from the waters of the Nile ; the flower is inlaid with bits of glass ; the lotus, when expanding its petals to the light, was supposed to represent the rising sun.

At the back of this shelf are paintings on wood, one of which has the bull Apis carrying a corpse to burial.

Cabinet II. contains more images of Osiris and Isis, besides those of some other superior deities. Phtah, the creative power, chiefly worshipped at Memphis, is sometimes represented as a dwarf, pigmy, or child, to signify the beginning ; the beetle, or Scarabeus, as an emblem of creation, belongs specially to him. The figure of Phtah was often carved on the prows of Phœnician vessels, and was painted on the chest supposed to contain the mortal remains of the god Osiris ; he also appears under the name of Phtah Sokari, with the hawk's head, which was one of his emblems. His consort Sexet has the head of a lioness, symbolical of the sun's heat and of vengeance. Some of her images here are in blue porcelain.

Bast, with a cat's head, is difficult to distinguish from the lioness of Sexet, but she signifies the beneficent warmth of the sun and Harmony.

The fragment of a hideous statue on a pedestal, near the door to the adjoining room, represents Bes, the god of Death, or the Miseries of War, and of Music, probably by music meaning the noise of martial instruments. Signor Schiaparelli believes this god to have been a foreign importation, though worshipped from a very early period by the Egyptians, who also identified him with Typhon, the Evil Principle. His ugly figure is more Asiatic than Egyptian. Images of Bes were introduced into Etruria. On the other side of this door is the mummy of an Ape or Cynocephalus, sacred to the god Thoth.

In Cabinet III. are divinities of Thebes, Heliopolis, and other cities. Nos. 42 and 43 represent Amun, the god of Thebes, and one of the earliest divinities worshipped in Egypt,

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therefore entitled King of the gods. He advances one leg and arm, as if walking. In the smaller images he has the head of a ram, symbolical of divine strength and power. From him is derived the Egypto-Roman god, Jupiter Ammon. Khouso, or Chous, the son of Amun by his consort Maut (the mother goddess), has, like Horus, one lock of hair to denote childhood; he wears the lunar disc, and carries the sceptre of Thebes.

Nos. 51 and 53 represent Ra, the sun, the supreme god of Egypt; he also appears in movement, and has a human body with a hawk's head; he is crowned with the solar disc and asp: his chief temple was at Heliopolis, the city of the sun.

Nos. 61 and 62 are images of Ma, the goddess of Justice, she is the daughter of Ra, and wears an ostrich feather; she holds a lotus flower with a hawk resting upon it. Within the cases in the windows are amulets taken from various monuments. Those representing eyes are charms, symbolical of the sun.

In Cabinet VI., between the windows, are images of the gods of evil, amongst whom appears Bes, as a dwarfish monster carved in wood. On the lowest shelf, to the right, is a mythological representation of the triumph of good over evil.

In Cabinet VII. are sacred animals, the asp holding the sun's disc; the jackal, sacred to the god Anubis, who superintended the passage of souls from this world to the next; some very fine images of the Bull Apis sacred to Osiris; the Cow of Isis Athor; the Ram of Amun; the Vulture of his consort Maut; the Cat of Bast; and the Ape or Cynocephalus, symbolical of the study of letters, and sacred to Thoth. This god played a most important part in Egyptian mythology, as the interpreter of the gods, the scribe of the Lower Regions, noting down the deeds of men, and the teacher of arithmetic, geometry, and the game of chess.

Cabinet VIII. has mummies of the Ibis, also sacred to Thoth, and of other animals. Among the curiosities here

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exhibited, is a cloth containing a number of small serpents, possibly the Cerastes, or venomous horned snake of Egypt.

In the centre of the room is part of a group, representing the Cow of Isis Athor giving nourishment to one of the Pharaohs, who has assumed the form of the god Horus. This group was in a palace at Thebes, but was carried to the temple of Isis in Rome, the remains of which were discovered behind the church of Santa Maria della Minerva.

A collection of Scarabei and of minute images of the gods are exhibited on tables under glass. Between the cabinets are religious symbols, hawks, fishes, &c., perched on poles, as they were often placed on sarcophagi.

The second Egyptian room has at one end a chariot found in a tomb at Thebes. It is supposed to have been a trophy brought from some conquered nation north of Egypt. Part of it is made of fossilised bone; the yoke was covered with leather; it is probably as old as B.C. 1400. Various sepulchral slabs with inscriptions are here let into the walls. No. 8 commemorates a war carried on against a city of Ethiopia. In the relief the king is accompanied by the prince, who has assumed the form of the god Ra; and they receive the prisoners from Mentu, the Roman Mars. Eyes, symbolical of the sun, may be frequently observed on these monuments. No. 12 is the interior of a sepulchre. No. 13 belongs to an epoch as far back as B.C. 3000. Nos. 14 and 15, near the columns which support the ceiling, are two small figures of women preparing bread. In the glass cases near the windows are some of the materials used in Egyptian buildings.

On the other side of the columns, No. 34, is the statue of a High Priest of Memphis, where the god Phtah, the creative power, was worshipped. This High Priest lived about B.C. 1500. The stone, of which his statue is made, is the hardest then used.

A sarcophagus in the centre of the room has at the bottom of the interior, as well as under the lid, paintings representing the goddess Nut, who, like Hera or Juno in Grecian mytho-

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logy, was emblematical of the vault of heaven, and she was supposed to receive the human soul. Nos. 37 and 40 are fragments of paintings, in which a man and his wife are represented seated: his colour is red, hers yellow, and both are clothed in white.

No. 46 is part of a bas-relief taken from the tomb of a high dignitary at Memphis. The seated figures to the right are smelling the lotus flower, an action frequently seen on Greek and Etruscan vases, and possibly symbolical of the life-giving property of the flower of the sun, or immortality. The lotus was held sacred to Nofer-Atum, a god who wore the flower on his head.

No. 49 is a large coloured relief from the tomb of a king, and is one of the most beautiful monuments found in Egypt. The goddess Isis Athor presents her necklace for the king to touch.

No. 50 is a relief from the same tomb of Ma, the goddess of Justice, and the daughter of Ra; a sweet smile plays on her mouth, and in her long almond-shaped eyes. No. 51 is another fragment from this tomb, with aquatic birds caught in the Nile; an Ibis, sacred to Thoth, has escaped from the net and rests on the lotus. The date assigned to these sculptures is B.C. 1400.

On the relief No. 53 the relations of the deceased are performing the last rites; the soul is led by Anubis, whose task was to conduct it through the passage of death, and behind him is the god Ra, the sun which the soul is leaving.

No. 56 is a very fine head, from a statue of the school of sculpture at Memphis.

No. 59 is again a relief, on which is seen the river of the Celestial Paradise, with islands on which the departed souls are cultivating fields; the ox is fastened to the plough, and a boat is beside the shore.

Another sepulchral slab, No. 76, was erected to the memory of the Supreme Judge of Egypt; his office was one of the most

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important of the realm, and he presided over thirty inferior judges. He wears a gold chain, to which was attached the emblem of the goddess Ma, Justice, the daughter of Sunlight, sometimes called the goddess Themis.[1] When sentence was pronounced, and the accused person acquitted, the judge touched him with this image.

Nos. 78 and 79 are bricks, such as were made by the Jews when in Egypt.

No. 80 is the statue of a Priest belonging to the temple of the god Amun at Thebes.

Near the window at the farther end of the room, No. 94 is part of the statue of a Governor of the Southern as well as Northern Provinces of Egypt, and High Priest to Neith, the Egyptian Minerva, the goddess of Wisdom and War, who was worshipped at Sais in Lower Egypt, where this statue was made B.C. 600. It was brought to Rome, and placed in the Temple of Isis.

No. 95 is a monument to a Priestess of Amun. In the upper part, the priest worships Osiris, who is accompanied by Isis and her sister Nephys, who is represented standing at the feet of the deceased; on the lower half of this monument is the goddess Athor (in this instance a separate person from Isis); she wears a cow's head, and pours the waters of life into the hands of the deceased person, from which a bird, symbolical of the soul, drinks.

No. 99, a fine head from the statue of one of the kings, is probably a late work, and the portrait of a Greek Ptolemy, B.C. 200. In the window are moulds for casts, amulets, &c.

The third room contains various mummies. In the cabinet No. 1 are vases, which were placed under the funeral couch, and contained that part of the body which was removed in the process of embalming.

No. 7 is the sarcophagus of an attendant in the Temple of

[1] See *Manners and Customs of the Ancient Egyptians*, by Sir Gardner Wilkinson.

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the god Khouso, the son of Amun and Maut. Within the sarcophagus is a picture of the goddess Nut.

No. 22, a very interesting papyrus taken from a mummy; a soul is here represented awaiting its sentence, after having passed through the severe trials from which it has escaped, by virtue of the book it holds in its hands. Osiris presides as Supreme Judge; forty-two Assessors or Accusers—equal in number to the cardinal sins to which man is liable—are present, as well as other divinities, among whom Thoth is conspicuous, wearing the head of an Ibis; he is here as Scribe, to note down the proceedings of the trial; the heart of the deceased is weighed on scales, beside which a monstrous beast is seated, to whom it is to be thrown, if proved defective.

In the glass Cases I. and II. are small funeral images called Shabti, which were placed in mummy cases, and supposed to assist the dead in the agricultural labours of the other world; they have a hoe and a bag of seed. The number of these images found in a mummy depended on the wealth of the deceased; some are of wood, some of stone, and some of porcelain.

In Cabinet II. is a wooden image of Osiris in a small casket containing wheat. In Cabinet III. are Canopi, or vases used, as those before mentioned, to contain that part of the body which was removed when embalming. They are rude imitations of the human figure and have heads, and sometimes arms. They were probably made at Canopus, a city on the coast, near the mouths of the Nile.

The fourth room is assigned for implements and furniture for domestic use. No. 1 is a head looking upwards, and wearing the ornaments and sacred Asp of an Egyptian king; a truthful and vigorous work of art. No. 2 is a female bust well executed, and perhaps a portrait, B.C. 1400.

In Cabinet V. are weights composed of rings of gold and silver, used in place of money, a custom followed by the Etruscans. They sometimes have the name of a king engraved

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on them. No. 20 is the cubit measure, about fifty-two centimetres, or the length from the wrist to the elbow.

In Cabinet VIII. are necklaces, earrings, bracelets, and rings of precious stones, and of glass; also sandals made from the palm.

Cabinet IX. contains articles for the toilet, among which are little vases of the black liquid used for staining the eyelids.

The vases in the fifth room are all taken from Egyptian tombs, and were most of them filled with wheat, oil, or wine; the oldest are brought from Memphis and Thebes.

In Cabinet II. are vases used for libations to the gods; on some of these are painted or moulded heads of the goddess Athor.

Cabinet V. has a rich collection of alabaster cups and other vases, dating as far back as B.C. 3000.

Cabinet VI. contains vases of a later period, and of Cyprian manufacture, probably after the Persian conquest, and the occupation of Egypt by Cambyses, as they differ essentially from vases of the National or Pharaonic period.

In Cabinet II. of the last Egyptian room, and facing the window, is the portrait of a lady with no small pretension to beauty; the picture is in encaustic, and probably by a Greek painter. It was found on the face of an Egyptian mummy; the features are regular, the mouth small, and the large dark eyes are soft in expression; the ring round the eyes and the black eyebrows are probably artificial; she wears a purple dress and gold earrings. The Sarcophagi Nos. 1, 2, and 9 have paintings in the interior and beneath the lid, representing the goddess Nut; that in No. 1 resembles the Byzantine paintings and mosaics of the sixth century after Christ.

In Cabinet III. are images of the Egyptian gods of the Alexandrian period, and there are also some small Christian vases for balsams, which were found in Alexandria.

Cabinets IV., V., and VI. are filled with vases and other objects of Cyprian manufacture, which partake of the character of

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art belonging to the various nations by which the island of Cyprus was at different periods occupied, colonised, or ruled.

First peopled by Phœnicians who were deficient in artistic feeling, next conquered by the Syrians, also a Phœnician race, this island afterwards fell to Amasis, King of Egypt, the friend of Polycrates of Samos, B.C. 600. On the death of Amasis, Cyprus became subject to Cambyses, King of Persia, and nearly two hundred years later it was taken possession of by the Greek, Alexander of Macedon, when he seized on Egypt and her territories, and founded the city of Alexandria at the mouth of the Nile, B.C. 332.

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CHAPTER XVIII.

ARCHÆOLOGICAL MUSEUM—ETRUSCAN ANTIQUITIES.

FROM the Cyprian collection the visitor enters the suite of rooms assigned to Etruscan remains.

The Etruscan settlements extended over the greater part of Italy, from the plains of Lombardy to the Tiber, and their commercial relations with Egypt, Greece, and Asia introduced various manufactures, which render it difficult to distinguish between native and foreign. Although it is evident that the upper class had obtained a luxury which implies high material civilisation, the absence of literary remains, and the little that can be deciphered on monumental inscriptions, make it impossible to obtain any certainty relating to the history of this singular people, the progenitors of the modern Tuscans.

The latest conjecture arrived at by archæologists is, that the Etruscans were a Pelasgic race, who, in a pre-Celtic period, were spread over Europe, and, settling in Italy, mixed with the Oscan and Umbrian inhabitants, until, in their turn, they were conquered, as is supposed, by the Rasenæ, another Northern race, who formed the dominant class or aristocracy; which position they maintained until the Romans subdued the whole country. Their chief gods were Tina, the Roman Jupiter; Cupra, Juno; and Menerfa, Minerva: other gods were worshipped in particular places. Tina was assisted by a council of twelve divinities, the Dii Consentes, who presided over the powers of

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nature, and were perishable with the material creation. Nine gods were allowed to wield the thunderbolt.

On the walls of tombs and on vases and mirrors are frequently to be found representations of Venus—Turan; Mercury—Turms; Vulcan—Sethlans; and of Pluto—Mantus, who, with his consort Proserpine—Mania, was the chief of the infernal deities. Genii or attendant spirits are a peculiar feature of Etruscan mythology, and the images of Lares or household divinities were common in every family. The Lara, or Lasa, is often represented as a winged female. The mythology of Greece is also found mingled with that of Etruria. Greek vases in Etruria record the stories belonging to Greek religion, and thus their traditions were copied and assimilated by the Etruscans.

The first room of this collection contains vases of black and grey clay, belonging to the earliest period, called Bucchero. In Cabinet I. are specimens of the most ancient pottery, which was hand-made and baked in the sun. In Cabinet II. most of the vases are Umbrian, some for household and others for cinerary purposes, and all are of the black clay, worked by the hand.

Case III. contains primitive Etruscan vases, also hand-made; one of these, No. 16, is of red clay and very elegant in form. No. 13, a large Crater or Kelebe of black ware, is from Orvieto. The Kelebe is the oldest or most archaic form of vase, and was used for mixing water with the wine, a custom prevalent with the ancients; it has pillared or crowned handles. No. 14 is a gourd-shaped vessel, with one handle low down, and a cover.

The vases of black ware in Cabinet IV. are some of them hand-made, but others have been turned by the potter's wheel. No. 19 is a singular vase from Chiusi, with the heads of cocks placed at the alternate mouths round the body of the vase; it was intended for funeral rites, as the cock had reference to death and immortality. No. 26 is also a remarkable cinerary urn, important from the reliefs on it of the Sphinx and Fish.

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No. 28 is a child's toy of a car with horses, found at Orvieto. No. 18 and No. 21 are again gourd-shaped vessels.

Case V. contains imitations of Greek work from Southern Etruria, one of them, No. 31, has a dove on the top. A jug or Oinochoe of very elegant form, No. 33, on the lowest shelf, has been turned by the wheel. The term Oinochoe is applied to a jug with a trefoil spout, from which water was poured on the hands of guests at a banquet. These vases were found at Tarquinii, Cære, Veii, and other Etruscan cities near Rome; they belong to B.C. 700 and B.C. 600. No. 35 is a double vase with holes pierced on the inner vessel; on a shelf above, No. 29, is an Oinochoe with the image of a horse on the top; the horse was symbolical of a journey to another world, and a horse's head therefore sometimes appears in the corner of a monument, representing the farewell of the dying. Though intended for funeral purposes, the vase is an imitation of those in use for the household. No. 34 is an Oinochoe with reliefs of animals on a narrow border round the neck, and also round the body.

Cases V. to VII. contain vases from Maritime Etruria, most of which belong to the period from B.C. 600 to B.C. 500, and some of them are imitations of the Greek. The jugs in Case VII. have mouths like the beaks of birds. No. 36 is a small vessel of four cups for flowers or condiments.

In Case VIII. are vases of the same period, which have been evidently cast in moulds: Nos. 37, 38, and 39, with doves on the top, rest on stands, or on an apparatus for heating incense. On the handle of No. 41 are two figures of extremely Egyptian character.

Case IX. contains vases with decorations stamped by a cylinder, the same subject being repeated at equal intervals; some of these are in black ware. On No. 43 the horse is again represented. No. 45 is a red vase from Cortona.

Two large vases in the windows are—a Dole, or open-mouthed jar, and a Pithos, a jar with a neck; both are fluted, and have reliefs round their edges stamped by the cylinder. The Pithos

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was the largest vase in use for storing liquids, oil, fruits, &c. It was also occasionally used as an urn to contain human ashes, and the entire corpse was even sometimes buried in two Pithi, placed mouth to mouth, as found in a tomb near ancient Troy. It was in a Pithos, not a tub, that Diogenes took up his abode; the wretched and houseless poor must have sometimes crawled for shelter into these large jars, since there was a Greek proverb, 'The life of a Pithos,' to express a mean and miserable existence.

Between the windows is a terra-cotta tray, with two bearded figures and a ram on the rim; it is supposed to have contained some of the vessels for funeral rites.

In the centre of the room are two Canopi; that of terra-cotta, with one arm extended, once contained the ashes of a warrior; the Canopus below is a fine work of an early period, with the head, bust, and arms of a man.

Near one of the entrances to this room are two smaller terra-cotta Canopi, on chairs of the same material. On either side of the door leading to the farther room, are statuettes of a mother and daughter: the first attiring herself, and the second combing her hair; both held the ashes of the dead.

Most of the vases in the second room are brought from the neighbourhood of Chiusi. The material, as well as designs of many of them, belong to the finest period of black pottery. The polish on these vases is singularly clear and bright; the shapes are simple and elegant; some are fluted, but most of them smooth and the smaller vases are exceedingly beautiful.

In Case I. are vases of the period about B.C. 600; they are decorated by the cylindrical process. Cases II. and III. contain a continuation of the same. Those in Case IV. have reliefs of lions, the sphinx, &c. In Case V. are several goblets of various forms, beautifully ornamented in relief; No. 50 is remarkable for the form, and the reliefs of men and deer. Case VI. has cinerary vases—ash chests—of every variety of form,

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with trays, probably taken from the tombs of women, since the objects within them are all for domestic use; they are provided with tablets on which wax was rubbed to write on with the stylus.

On the third shelf are vases resting on stands, and on the highest shelf, several of a peculiar form, which may have been used as rests for the arms; some are basket-shaped vases, &c.

On the top and within the glass cases A and B in the centre of the room are funeral vases with figures in relief; human heads, as represented on Greek gems to represent the *manes* or departed spirit; the sphinx, geese, stags, horses carrying the dead, with cocks and doves, are on the tops. Within Case B is a tray containing household utensils.

Case VII. has vases remarkable for beauty of form, as well as several trays. An Oinochoe, No. 58, has a fine lustre.

In Case VIII., No. 59 has a lid in the form of a Bull's head, and below is a relief of the Greek legend of Theseus with the Marathonian Bull; he seizes it by the horns with one hand, whilst with the other he grasps one of the animal's forelegs. No. 64 is a singular vase with a dove on the top, and the relief of an Egyptian head, characterised by the high set ears, and with eyes descending towards the nose, peculiar to Egyptian art.

Crossing the gallery of painted vases, the two rooms beyond, called the *Sale degli Arnesi*, are filled with a most interesting collection of bronzes. Under a large glass case in the centre of the first room are various articles of a lady's toilet found in a tomb at Chiusi, and belonging to one of the best periods of art, about B.C. 500. A cup or vase for incense is supported by the figure of an athlete; two smaller vases were for perfumes; one of glass is a Phœnician importation; two beautiful alabastrons of alabaster are from the East; and two others in painted pottery are from Attica. The alabastron was probably intended for paint; it has no foot, and is sometimes in the shape of an

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animal; the material of which they are made is either, like the first of these, oriental alabaster, or else terra-cotta with black designs on a cream-coloured ground.

In this case are also a mirror, and a most graceful article for the toilet, in the form of a Nereid holding the shell of Venus. A fine bronze vase at the top of the case is surmounted by a dancing nymph. Below is a *Braciere*, or pan for charcoal, with an instrument ending in a hand to stir the fuel; round the edge are bearded satyrs.

Cases I. and II. contain candelabra, some of them in exquisite forms; one is supported by three panthers. The candelabra No. 8 was brought from Telamon; below, Venus looks at herself in a mirror; the upper part is supported by a Nereid; frogs are in the corners; several lamps and finely-wrought handles of *cistæ*, or caskets, are of great beauty. One is composed of two warriors, another of winged genii supporting a dying soldier; on the upper shelf, besides a casket, there are two feet of a tripod, one of which represents Perseus with the dying Medusa, the other Peleus and Thetis. No. 11 is an emblem in the form of a star-fish, with a head in the centre, and an inscription to the effect that this was a sacred gift from one Aulus Velturius, son of Fenizia.

Case III. has only military weapons. Case IV. has a complete suit of armour, which has been gilt; it is from a tomb near Orvieto; the helmet and shield, with the breastplate and grieves, are beautifully moulded to the form.

Case V. contains various weapons, and bronze helmets of a very early or archaic period; a bronze hatchet with a long ivory handle studded with amber, probably for sacrificial purposes, was found at Chiusi. The quantity of amber in Etruscan ornaments may be considered a proof in support of the theory that the race in early times was spread over Europe as far as the Baltic; though it might also have been imported, since the Etruscans appear to have carried their commerce into all parts of the known world. No. 17 is a bronze Italian helmet or Pileus,

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in the form of a skull-cap of felt, as seen in representations of Ulysses; it has horses engraven on it. In Case VI. are other military weapons: No. 18 is a Greek helmet, which may be compared with No. 19, an Etruscan helmet.

Case VII. has several objects of great interest discovered near the Tower of Telamon. No. 27 is a little model of a plough.

Case VIII. contains implements for domestic use found in the Necropolis of Telamon. No. 31 is a Patera, or sacrificial cup of bronze, with reliefs, in which Professor Milani recognises Ulysses, with Diomedes, visiting Philoctetes. Philoctetes, one of the heroes of the Trojan war, had received the bow and arrows of Hercules, without which Troy could not be taken; he was detained in the island of Lemnos by either a self-inflicted wound, or a serpent's sting in his foot; and Ulysses and Diomedes followed him thither, to entreat him to return and hasten the capture of Troy. The subject is found on Greek and Etruscan vases and Scarabei. On an upper shelf is a balsam vase; No. 33 is a vase in the form of a head of Venus; near it is a beautiful jug; and No. 35 is a finely-shaped Situla or pail; No. 34 is a lovely Patera, the handle of which has a winged figure of Lasa, the female genius attached to the worship of Venus.

Case IX. contains vessels supposed to be as old as B.C. 700 to B.C. 500. No. 42 is a little silver Situla found at Chiusi, unique of its kind; on it are engraven warriors on horseback and women carrying bundles on their heads; the style of art is very Phœnician: and No. 41 is one of the most ancient funeral vases in existence.

Case X.: No. 51 is a bronze mask from Chiusi; No. 52, a bird cage; No. 49, an ornament or handle in extremely fine workmanship; a youth bends backwards, and is supported by two bearded men, who carry him on their shoulders.

Case XI. contains fragments of vases, chiefly belonging to the fourth and third centuries before Christ.

Cases XII. to XV. have utensils for domestic use, handles,

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and ornaments, such as pins, bracelets, and armlets of bronze, besides razors, strigils, and pincers.

In a case in the window is a fine collection of ivories. The most valuable represents a pigmy bearing a dead crane on his shoulder; it is in good Greek work, or an Etruscan copy from the Greek. No. 90 are fragments of a small casket found in a tomb at Orvieto, and is of Etruscan or Asiatic work, though the subject is Greek: Hercules with the Stag, and two reclining figures at a banquet; No. 82, Bacchus and a Satyr; No. 83, Apollo, in fine low relief. There are, besides, dice, combs, a beautiful little alabastron, and fragments of other articles.

Above the large cases against the walls are placed bronze vases, a tripod with a sacrificial basin on it, a bronze wheel, &c. The decorations of this room are copied from the warrior's tomb at Cære.

In the adjoining room are three splendid bronze figures. The Chimæra, which was discovered in the centre of a tomb near Corneto, is one of the most perfect bronzes of antiquity. It was brought to Florence in 1554, and is cited by Vasari as a proof of the excellence to which the Etruscans had arrived in bronze casting. It is supposed to be nearly contemporaneous with the Wolf of Rome, though less archaic in character. The inscription on the right foreleg is as follows:—FINS' IVIL—and signifies the dedication to a divinity. The characters mark the period, as some letters in the Etruscan alphabet are known to have been a late innovation. The myth of the Chimæra or fire-breathing monster—therefore appropriately represented in metal—is supposed to have been invented in a volcanic district of Asia Minor, from whence a colony was planted in Etruria; but it is difficult to account for the form of a lion, with a dragon or serpent for a tail, and a goat's head springing from the back. The serpent here is a restoration of the sixteenth century, and it is by no means certain that it was intended to bite the goat. The monster is represented wounded by Bellerophon, and the whole action expresses pain. When brought to Florence it was

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placed in a room of the Palazzo Vecchio, inhabited by the Grand Duke Cosimo I. It is alluded to in a postscript to a letter written by Annibale Caro to Cardinal Farnese the year of its discovery:—'The accompanying drawing is of a bronze statue found when excavating certain ditches, if I remember well, in Arezzo or in Volterra, which is not exhibited, because the superstitious consider it portentous of something relating to the Grand Duke, and to signify the Marzocco of Florence with the Capricorn, which last belongs to (or was the crest of) the Duke, and, both being wounded, augur some evil about to befall him.' But *we* have something more to do than attend to these idle tales.[1]

The Orator, a statue above life-size, is in one corner of the room. His right arm is raised, and his body is slightly inclined forward, as if addressing an audience; the fingers of the left hand, one of which has a ring, are bent, but in movement; the whole figure is full of life, and expresses the orator, by which name this statue is known. He is attired in a tunic with short sleeves, and a mantle, which hangs in large and simple folds; an inscription is on the border of the tunic to this effect:—

AULESI METELLIS—VE VESTAL—KLENSI
KEN—PLERES—TEKE—SANSL—TENINE
TUTHINES CHIS(E)LIKS,

which, translated, is—
'To Aulus Metellis Ve Vesiah, his son presents this gift unworthy, he deposited as his offering this effigy.'

The buskins, or shoes, are fastened by thongs twisted round the leg; the head is noble and animated, with the eager expression, plain features, and square intellectual brow commonly seen in Tuscany among the middle and lower orders; the hair is short, and beard shaven as was usual with the Etruscans; the exaggerated length of the right arm is owing

[1] See Vasari, *Vite dei Pittori*, vol. i. p. 199.

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to imperfect repairs. This statue was discovered near the Lake of Thrasymene, and is another proof to what perfection the art of bronze casting, as well as modelling, was brought by the Etruscans.

To the right of the entrance to this room is a bronze statue, Minerva with the Ægis, discovered near Arezzo in 1541, and worthy of all praise for elegance of proportions and finish of detail. The repairs have been badly made. Minerva is without her spear, one hand is concealed in the folds of her dress, the other is extended, perhaps to receive offerings; and thus represented, she is symbolical of Peace. The Chiton, or tunic, falls to her feet in close folds, whilst the Himation, or square mantle, is drawn tightly round her person; a serpent is on her helmet: the pose is full of dignity.

Within the glass case at the farther window is a choice collection of works or art. No. 1 is an Etruscan portrait head; No. 2, Bacchus and his attendant genius, a purely Etruscan work, B.C. 300; No. 3, a Greco-Roman statuette of Jove, is placed here to stand a comparison with the other bronzes in this case, which are all Etruscan: it is very grand in form and majestic in attitude; No. 4, Castor reining back his horse, is full of spirit, and was possibly suggested by a work of Lysippus; No. 6 is an archaic Umbrian statuette of Minerva. Above these bronzes, No. 10 represents a dying Hercules striving to tear off the poisoned garment; No. 11, Hercules killing the Hydra, formed part of a group executed about B.C. 400; No. 9, Perseus; No. 13, Pegasus; and No. 12, a Chimæra.

Below are very beautiful bronze casts of hands; one has a ring on the forefinger. Also the statuette of a warrior.

At the end of the room, facing the entrance, are three glass cases. In the central is a collection of mirrors, and of the sheaths or cases of mirrors, some of which have on the backs very beautiful reliefs; one represents Orestes followed by the Furies; another, Bacchus preceded by a Muse. The finest is in the centre, and is supposed to repre-

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sent Hermes (Mercury), bringing the infant Bacchus to Ino, the daugher of Cadmus. Various representations of animals and of long archaic human figures, with bronzes of a late period, are ranged along the top or placed within the two other cases.

One of the most beautiful objects in this room is a small bronze Situla, six inches high, and originally gilt, which is suspended in a glass case facing the window to the left of the entrance. It was found near Volsinium, and is decorated with a relief of the most delicate workmanship. The subject is Dionysus (Bacchus) and Ariadne conducting Hephaistos (Vulcan) back to Olympus; they are attended by Satyrs and Mænads. Hephaistos is riding on an ass, on which is inscribed the word Suthina in Etruscan letters, which denotes the vase to have been a votive offering. The period is probably between B.C. 350 and B.C. 300, and the work Etruscan under Hellenic influence. Cases I., II., and III., near the walls, contain a number of small figures connected with the mythology of Etruria.

Returning to the gallery of painted vases, the compartment at the end is filled by a large case, in which is a collection of objects discovered in 1880 in a tomb at Chiusi, and belonging to an early period, probably about B.C. 700. A bronze chair, the seat originally of wood, was covered with an imitation of leather in bronze; on this is placed a large bronze vase, which is classed with the Canopi, since vases of this shape have the human head often added. Several household utensils are also here, and a red vase of the same elegant form as the early vase in the first room of this collection. Case II., near the window, contains dice and eyes, which were perhaps intended as a charm to protect the wearer against the evil eye, a superstition still prevalent in Tuscany, and possibly derived from the same charm worn by the Egyptians as typical of the Sun, a divinity and protecting power. Here are also vases belonging to the Pelasgic or earliest Etruscan era, made by the potter's wheel, and painted with rude images of animals.

The most archaic pottery which had any pretension to

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artistic merit was made in Corinth, and the few specimens that remain may generally be recognised by a rude representation of the Corinthian rose. A Corinthian is supposed to have imported the art into Etruria. The Greco-Etruscan vases of the earliest period are of a yellow or pale ashen colour, and have a dull opaque surface; they are decorated with designs in brown, crimson, purple and white. The figures are ranged within horizontal bands round the vase, and are Asiatic in character, whilst the lotus leaf of Egypt forms a conspicuous ornament. The subjects are chiefly the combats of wild animals—lions, leopards, bulls, goats, swans, the sphinx, chimæra, and griffin, all representing a chaotic age. Wherever the human form appears, it is stiff and conventional; where a legend or history is represented, the names are written over each individual in early Greek or Etruscan characters.

The period of painted Greek vases commenced earlier than any known Greek sculpture, and ended about the reign of Alexander of Macedon, B.C. 334–323. They were used first in the celebration of the rites of Bacchus and Ceres, the divinities of wine and corn, whose ceremonies were symbolical of immortality; for, as the skin of the grape must be broken to produce wine, and the corn must be sown in the ground and die before bread can be made, so the body of man must perish before his spirit can be set free. These painted vases were sometimes used to contain the wine thrown on the funereal pile, and were afterwards placed in the tomb; others contained the ashes of the dead; others, again, were the gifts of friends, and these have the name and the Greek word ΚΑΛΟΣ—'Beautiful,' equivalent to 'Hail!'—inscribed on them. Many of the vases were used as rewards for the victors in the public games. The ground of painted vases in the second period is red, and the figures black, with the occasional use of white for the faces and hands of the females, and of purple in the draperies. The drawing is still dry and stiff, but with life and movement and dramatic effect, sometimes bordering on caricature.

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In Cases III. and IV. are vases with the rose of Corinth, and in Case IV. a vase, probably made at Athens, with, on one side, the departure of a hero, on the other Troilus, who is flying on horseback from the pursuit of Achilles on foot.

In the right corner, entering the longest compartment, is an amphora of light-coloured clay with a painting, representing three dancing nymphs.

The amphora is a two-handled vessel, generally tall, and often, as in the instance just mentioned, pointed at the base, for insertion in the ground.

The cases facing the windows contain vases supposed to be of Greek manufacture, either imported, or manufactured under the direction of Greek artists in Etruria. The opposite cases contain vases of native work, which were generally imitations of the Greek. The Etruscans appear to have been endowed with a highly imitative faculty, and not to have produced much that was original.

Case V. to the right has vases with black or polychrome figures on a red ground, and are chiefly of Attic manufacture, about B.C. 600. A Hydria, or water jar, which has always three handles, for the convenience of lifting it on the head, is ornamented with the story of the marriage of Peleus. In the upper part are Hercules and Ichnæa or Themis, the personification of Law, Order, and Equity, and often represented in a figure resembling Athenæ (Minerva). On a vase above, Poseidon (Neptune) is seen disputing with Athenæ for the possession of the Acropolis of Athens.

The subjects of the second period of Greek art are chiefly taken from the exploits of Hercules.

An early polychrome vase in Case VI. represents Hercules and Minerva fighting with the Titans; and above this is a vase in the succeeding grand style, in which Hercules is again the subject; on the warrior's shield in this composition is a Gorgon's head, and two panthers in white.

In Cases VII., VIII., and IX. are vases with black figures

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on a light ground, belonging to the decadence of the second period of art.

The third and best period of ceramic art consists of red figures on a black ground. The designs do not at first differ widely from those of the second period, and the style may be divided into early and late. The early style is stiff and archaic, but vigorous; the late, in which the art of drawing has attained greater elegance, as well as freedom, may be assigned to three hundred years before our era, or from the end of the Peloponnesian war to Alexander the Great. The early or strong style belongs to the age of Phidias; the most graceful is contemporary with Parrhasius and Apelles, when inscriptions gradually disappear, and scenes of domestic life, or the gentler tales of heroic legend, are substituted for the labours of Hercules and the feats of Achilles.

Near the door leading to the room of sarcophagi, in Case X., is a very fine Kelebe, a vessel already described among the black vases as belonging to an early period and generally found in Sicily or Magna Græcia. On this is represented the combat of the Centaurs and Lapithæ, in red figures on a black ground; the figures are full of vigorous movement, life, and strength, and the composition very grand. Near this Kelebe are two fine Stamni, high-shouldered, short-necked vases, with two small handles, they were for oil and fruit, and are still in use under the same name in Greece; on one of these are represented nymphs, and the artificer, Hermanax, has inscribed his name upon it; on the other, Theseus is seen slaying the Centaur Pholos. On an upper shelf is a Pelike, or pear-shaped vase, having on it the legend of Theseus killing the Minotaur.

The Cases XI. to XV. between the door leading to the rooms of Sarcophagi and Urns and that leading to the room of Gold Ornaments and Glass, are principally filled with Kylice, the most elegant of ancient goblets, in various forms, having red figures on a black ground. They range from an early to a late period of art, and some of them are exceedingly beautiful.

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The deep two-handled cup, or Kantharos, of which there are examples in Case XI., was especially dedicated to Bacchus; the one-handled Kyathos was used to dip into the mixing jar or Krater, in which the wine and water were prepared.

The Kylix in its latest form was a flat-shaped saucer with two handles, and is generally most remarkable for beauty in the design, and was ornamented within and without. The mirror on which some of the best are placed on the lowest shelf, enables the visitor to judge of the excellence of the designs beneath these vases. Several have large eyes painted on them, either as charms, or as some suppose because they belonged to ships, a not improbable supposition, since the ship, when represented on engraved gems or vases, follows the idea of a Dolphin; and even on Greek or Dalmatian vessels to this day, the eye is painted on the prow round the hole where the rope passes. On a vase in the British Museum Ulysses is seen tied to the mast, whilst passing the Syrens, and here the eye is distinctly marked on the prow of the vessel.

A fine Tazza, or Kylix, in Case XIII., has Theseus and the Minotaur inside, and underneath are represented other enterprises of the Athenian hero. On another Kylix is a banquet; two youths prepare for the games, one of whom holds the strigil, a bronze instrument used to scrape off the oil with which they anointed their bodies; a fillet is bound round their heads; above the principal figures, who recline on couches, are the utensils for the feast.

Some of the finest vases in the collection are contained in Case XVI. Next the door leading to the room of Gold Ornaments is an Oinochoe from Nola, on which are represented Dionysus (Bacchus) holding a Kantharos, and standing between two Mænads; there is also an amphora, on which Hercules is seen with a tripod, and on the other side Helios (Apollo). Above these is a smaller vase, but very important from the beauty of the design with which it is ornamented. Selene or Luna, the goddess of the Moon, is seated gracefully on a horse

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which is drinking; this is supposed to be copied from a composition by Phidias.

On another vase a nymph is pursued by a satyr. On a third a marriage is represented; the bride is attended by her Pronubus—the young married man, husband of one wife—who has to lift her across the threshold of her new home, which is here typified by a column; she stretches out her hand towards her bridegroom.

In Case XVII. is an Athenian Stamnos, B.C. 500—400, with three nymphs; one lays her hand on the head of another; the subject is gracefully treated. On a small amphora above, Peleus is pursuing Thetis.

One of the most beautiful compositions is on a Kalpis, a kind of Hydria or Water-jar, in Case XVIII. According to Dennis, the subject upon it is the nymph Herse pursued by Hermes—Mercury—whilst her sister Agraulos, prompted by jealousy, runs off to inform their father Cecrops. On the line above are seen two girls, Dorka and Selinike, dressed as warriors, and performing in turn the Pyrrhic dance; another female plays the double flute, whilst one behind her is seated as a spectator, with an attendant at the back of her chair; she is followed by a maiden playing on the lyre; and the composition ends by a winged cupid.

Beside the Kalpis is a vase with Triptolemus on his winged chariot; he is represented as a youthful hero, wearing the felt cap of ploughmen and fishermen, the same as that worn by Mercury. Demeter (Ceres) and Persephone (Proserpine) are on either side. Triptolemus was the hero of the Eleusinian mysteries, which were held in honour of Demeter. The goddess had once her infant brother in charge, and wishing to make the boy immortal, held him over a fire, but his mother screaming in terror, the child was consumed. As a compensation to the parents, Demeter gave Triptolemus a winged chariot, on which he travelled over the earth, and made mankind acquainted with the blessings of agriculture. A small

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Stamnos in Case XIX. has a warrior on a white horse attacking another on foot; the horse and the rider are full of spirit.

In the last cases in this compartment, XX. and XXI., are vases from Apulia and Southern Italy of a late period, and black vases with white foliage and figures from Brindisi. A large vase in the corner of this room, decorated in polychrome, has on the centre medallion three figures, supposed by some to represent Ulysses and Diomedes with Philoctetes at Lemnos, but great uncertainty remains as to the meaning of this composition.

In the farthest compartment of this long gallery, Cases XXII. to XXIV. contain black vases which were found in the Etruscan Campagna, but in good Greek forms, and belonging to a period from B.C. 300 to B.C. 200. Several of them have fine reliefs, especially a Situla in one of the central cases, XXV., on which is represented Actæon or Endymion with a dog. Several fine Kraters, in Case XXIV., with small handles near the base, and ornamented with foliage, are in very elegant forms. In Case XXVII., near the end, are vases from Orvieto, which have been gilt.

In Case XXVIII. are fine red vases from Arezzo, a ware which was highly esteemed by the Romans. In the cases opposite are placed provisionally various terra-cottas of friezes and some votive offerings. Returning by the side near the window, the cases contain Etruscan imitations of minor importance. The vases first arrived at were taken from the tomb at Orvieto discovered a few years ago; they have a dull surface, and yellow figures on a dark ground.

In the centre of this Gallery is placed the famous François vase, which was discovered by Signor Alessandro François in 1845 at Fonte Rotella, near Chiusi. It is a large wide-mouthed Krater of the second period, and is minutely described by Dennis:—on the neck of the vase are two bands of figures; on one side is the Hunt of the Boar of Calydon; the heroes and dogs have their names inscribed, and among the former

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are Kastor and Poludeukes—Pollux. At each end is a sphinx. On the other side is the Return of Theseus from the Slaughter of the Minotaur. The ship approaches the land, and one of the companions of Theseus leaps ashore ; another casts himself into the sea to swim to the land, where thirteen youths and maidens are dancing in honour of Theseus, who plays the lyre, and has Ariadne by his side.

On the second band of the vase is represented the Battle of the Centaurs and Lapithæ, with all their names attached. Theseus is prominent in the fight. On the other side are Funeral Games in honour of Patroclus ; a race of five chariots with four horses, and Achilles standing at the goal with a tripod for the winner ; tripods and vases are beneath the chariots.

The third and principal band has the Marriage of Peleus and Thetis ; the goddess is in a Doric temple with an altar, on which is a Kantharos, and her mortal spouse Peleus before her; his hand is held by the Centaur Cheiron, who is followed by Iris with the Caduceus, by the nymphs Hestia, Chariklo, and one other ; lastly, Dionysus carrying an Amphora. A long procession follows of deities in chariots, beginning with Zeus and Hera ; Ares and Aphrodite occupy the fourth car ; Hermes and his mother Maia, the sixth ; Hephaistos on his donkey comes last.

In the fourth band Achilles, on foot, is pursuing Troilus, who is in a chariot. After Achilles is his mother, Thetis ; Athenæ, Hermes, and Rhodia are near the fountain, where Troilus was said to have been surprised. Under the steeds of his chariot is a Hydria, which a terrified female has let fall. The walls of Troy are painted white, and are of regular Greek masonry. The gate is not arched, but a flat lintel. Hector and Polites hasten out of it to the rescue of their brother Troilus. Outside the gate is seated Priam on his throne talking with his son Antenor. Two Trojans are at the fountain : one of them is filling a vase ; the water flows from spouts made like the heads of panthers. On the other side of the fountain

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is the Return of Hephaistos to Olympus. Zeus and Hera are on a throne at the end, and behind them are Athenæ, Ares and Artemis (Minerva, Mars and Diana), Dionysus and Aphrodite, (Bacchus and Venus); they are pleading for Hephaistos, who follows on his ass, attended by Silenus and nymphs. The fifth band contains beasts of various descriptions, griffins, sphinges, lions, panthers, boars, bulls, &c.

The sixth band is on the foot of the vase, and has a representation of pygmies mounted on goats and fighting with the cranes. The painter's and potter's names are on the principal band—'Clitias drew me: Ergotimus made me.' On one handle is an image of Diana grasping her panthers by the necks; on the other she is holding a panther and stag. Beneath are groups of Ajax bearing the body of Achilles. Within each handle is a Fury running: the same figure which is often seen on Etruscan vases.

Below the François vase is a Skyphos or Goblet with high incurved handles, in imitation of metal; on it are figures of Kephalos carried off by Eos, the Dawn. On a Stamnos Hercules is represented playing the double fife to Pan, who carries his club, whilst a Faun starts backwards in astonishment.

A Stamnos has Dionysus receiving a Libation from Ariadne, who holds the jug, whilst he has the Kantharos; behind Dionysus a nymph carries a torch. There is also in the same case a splendid fragment of an Athenian vase, with the Combat of the Centaurs and Lapithæ in the grand or severe style. A round Pyksis, Pyx, or casket of terra cotta, was intended for a lady's toilet.

In another glass case in the centre of this Gallery is a Corinthian Krater, with a combat of warriors. This Krater is a double vase; the inner for wine, the outer to contain snow to cool the wine; below this is a fine vase of Orvieto of the time of the decadence. A room off this Gallery is assigned for gold Etruscan monuments, glass bowls, &c. The ornaments are extremely rich and delicate in design and workmanship; the

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light gold leaves in garlands, which could be blown away at a breath, were intended for the dead. The glass cups and bowls, of which there is a considerable number, are equal to, or even excel in beauty of form and colour the celebrated Venetian glass from the island of Murano.

The second door in the long gallery leads to the first room of sarcophagi—Sala delle Urne. In the centre is a sarcophagus on which the life-sized statue of a lady reclines; it is in coloured terra cotta. The cushion on which her arm rests is painted, and has a double fringe; her dress is finished with so much exactness of detail, as to be a faithful representation of the costume of Etruscan women of rank. She has a wreath of flowers on her head, and wears earrings, necklace, brooch, bracelets and armlets, of gold; her dress, which is ornamented in colour, is confined at the waist by a girdle, set in precious stones: she holds a mirror in her hand. The sarcophagus itself is richly decorated, and bears an inscription. This valuable discovery was made in the neighbourhood of Chiusi. Another but larger sarcophagus, also in the centre of the room, is from Orvieto; it is ornamented with griffins, human heads, &c. Between the two sarcophagi is a stele or monument from Fiesole, very Asiatic in character.

On either side of the entrance are statues of divinities of an Egyptian type. Turning to the left, the large monumental slabs against the wall are very archaic, and have the appearance of Asiatic sculpture; men and animals are represented in relief; the lion and the goose, typical of strength and weakness, or the perpetual conflict in nature, are the most conspicuous. In the middle of the second wall is a stone door, which turns on a pivot, and was brought from a tomb at Orvieto.

Several of the Cippi or urns here are imitations of a house with the roof as constructed by the Etruscans. On a shelf on the third wall are several Canopi from Chiusi, and urns with scenes relating to the passage of the soul to the other life; also a fragment in Etruscan-Roman architecture of what may have

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been the pediment to a monument sacred to Silvanus, the wood-god. It is divided into three little temples containing small figures. In the centre is the god Silvanus with a sickle and cornucopia, and with a dog by his side; to the left is a peasant with a wineskin and the pedum or shepherd's crook; to the right a satyr with corn and a cornucopia.

Near the door leading to the last room of this collection are two seated statues without hands or feet, and the heads made separate from the body. They have been supposed to represent Proserpine.

Beyond this door is another sarcophagus with the figure of a man, life-size, reclining upon it; he holds a Patera, or sacrificial saucer, in his hand. On the shelf above are urns representing scenes of friends parting, emblematical of Death. Near an entrance to the room of black vases is a statue of a female divinity holding a Pomegranate; the head is wanting: on the other side of the door is a slab with a figure of Egyptian type, which has been described by Dennis in the collection of Buonarroti. The wall farther on has slabs with reliefs of symbolical animals.

In the centre of the last room, or second Sala delle Urne, is the most remarkable monument here; a sarcophagus which was discovered by the Avocato Giuseppe Braschi, in 1869. The cover is of Italian marble in the form of a roof, with females' heads at the angles, and at either end, a relief of a youth and dog, probably Actæon. On one façade is a long inscription in Etruscan letters. The sarcophagus itself is of a different marble from the cover, in texture approaching alabaster, and is supposed to have been brought from the neighbourhood of Volterra. On both sides are magnificent paintings in distemper, which, though partly injured, retain enough to give some idea of Greek pictorial art, as it evidently belongs to the most cultivated period of Etruscan history, probably between B.C. 350 and B.C. 300. The painting is not executed on a prepared ground, but applied by some

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glutinous material, such as fig juice, to the marble itself. It has stood the test of time, and of the deleterious effect of the earth under which it has laid buried about 2,000 years, with marvellously little injury. The colour resembles that on Athenian vases, which were painted on a white ground. The subject is taken from the combats of the Amazons with the Greeks. Beginning with the side on which the inscription on the cover is repeated with slight alterations on the sarcophagus itself, an Amazon is seen mounted on a splendid white charger, defending herself from the attacks of two warriors; she raises her sword to strike the bearded warrior on her left; he is clothed in armour, and with his spear in one hand, and protecting himself with his shield from the blow aimed at him, advances to the attack; a singularly beautiful youth follows, and beyond him are two more groups, in one of which a Greek warrior on foot is slaying an Amazon who has fallen to the ground; whilst in the last an Amazon mounted on a grey horse is fighting with another Greek. To the right of the central Amazon a youthful warrior attacks her with his sword; behind him another young Hoplite is preparing to slay a fallen Amazon, and his hesitation and even sorrow at his own act, with her sad and supplicating look, are given with great truth and beauty. Not less marvellous for correct drawing, and perspective, is the foreshortened white horse on which is an Amazon armed with two spears, and fighting with a bearded warrior. She wears a lion's skin, and her horse is richly ornamented with gold chains.

On the opposite side of the sarcophagus are represented two quadrigæ, or chariots drawn by four horses, which advance from either end; the centre of the picture, where is the thick of the fight, is occupied by Greek soldiers. Beginning at the left end, a Greek has fallen beneath the horse's feet and raises himself on his left arm; a beardless youth tries to protect him with his shield. The four horses charge magnificently. One Amazon acts as charioteer, and protects herself with her shield whilst holding the reins; the other, dressed in white,

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supports herself by the parapet of the chariot, whilst throwing her lance. Both wear gold earrings and other ornaments. At the farther extremity, a youth has fallen beneath the horses of the quadriga advancing from the right; a warrior, who hastens to his aid, has plunged his spear into the neck of one of the horses, which nevertheless gallops forward gallantly with the rest. One of the Amazons, a most beautiful woman, leans forward eagerly, and draws her bow; the other, who acts as charioteer, wears the red Phrygian cap. Both have earrings. At one end of the sarcophagus is a most spirited representation of a wounded soldier, attacked by the Amazons; at the farther end, which is the most injured part, and less distinct, an Amazon appears to have fallen to the ground, whilst another defends her from the enemy. Description cannot convey the charm of these paintings, in which there is infinite variety as well as beauty of expression, both in the countenances and actions; the life and movement of the figures, the careful drawing of the extremities, the attention to details, which are, however, kept in due subordination—even the iron points of the handles of the spears for fixing them in the ground are not omitted—the costumes, the armour, the delicate gold ornaments, the floating draperies indicating rapid movement, the spirit thrown into the horses, and the soft, agreeable colour, all give a high idea of the skill and knowledge to which the Greek painter had attained. Beyond this is the poetry of thought which pervades the composition; the chivalry and tenderness of feeling which reconciles the spectator to that which might otherwise appear unmanly in the male warrior or unwomanly in the female.[1]

Around this room are many very interesting urns with reliefs of various legends, beginning from top to bottom, and again from the bottom upwards—a peculiar arrangement, in accordance with Greek tradition, as the ox draws the plough, which has here been adopted by Professor Milani. The small statues

[1] Unfortunately, in spite of every precaution, the colour on the sarcophagus is gradually fading.

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reclining on the urns, which probably contained the ashes of the dead, are in short proportions to fit the lid, and of a conventional type; the reliefs below are generally in very superior art. The men wear garlands or coronals, and chains of a peculiar form round their necks, or twined in their head-dresses; they have rings on their fingers, and hold a Patera or sacrificial cup; sometimes they have a tablet or diptych in their hands; the females are generally represented with a fan formed like a palm leaf, or with mirrors.

Turning to the left of the entrance, the reliefs are chiefly taken from the story of the Calydonian Boar; Greek legend being introduced, as well as subjects which typify the journey of the soul to another world. No. 2 and No. 3 have the history of Theseus; No. 4 and No. 5, Hippolytus, whose horses were terrified by a sea-monster sent by Poseidon, and as they ran away dragged him in his chariot till dead. From No. 10 to No. 18 are different representations of the story of Pelops and Hippodameia. Pelops bribed Myrtillus, the charioteer of his rival Œnomaus, to allow him to win the race for the hand of Hippodameia. In all these are typified the conflict, as well as the race or journey of life, towards a goal.

From No. 19 to No. 44 is the legend of Cadmus, who was commanded by the Oracle at Delphi to follow a cow, which led him to the spot where he built Thebes. He was about to sacrifice the cow to Athene, and went for water to a well belonging to the god Ares, when he encountered a dragon, which he slew, and sowed its teeth in the ground, from which sprang up men who became the ancestors of the Thebans. His marriage was celebrated in the presence of the gods, and he presented his wife Harmonia with the famous Peplos, or veil. In the end Cadmus and Harmonia were changed into dragons. The story was symbolical of the migration of a race of warriors.

From No. 45 to No. 47 is the Theban legend of Œdipus, who was exposed at his birth and brought up by a shepherd, because an oracle had informed his father Laius that he would

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perish by the hand of his child; which oracle was fulfilled when Œdipus slew him in a fray without being aware who he was. When Œdipus became king of Thebes a series of calamities followed, which ended by his putting out his own eyes, and being expelled from the city.

From No. 48 to No. 67 the subjects are taken again from Thebes. The war in which the two sons of Œdipus, Eteocles and Polynices, quarrelled for their father's kingdom is here represented. Polynices was supported by Adrastus, king of Argos, who was joined by five other heroes, forming the confederacy known as the Seven against Thebes. One of the most beautiful reliefs in this room is No. 64, in which Eteocles and Polynices have killed one another; both sink to the ground, and the avenging Nemesis is seen above.

From No. 68 to No. 70 are incidents taken from the life of Paris of Troy; No. 71 has the Rape of Helen; and No. 72 to No. 75 the story of Telephus, the son of Hercules, who, when wounded by Achilles, was cured by the rust from his antagonist's spear. From No. 76 to No. 78 is the story of the Sacrifice of Iphigenia; and from No. 78 to No. 97 are other subjects relating to the Siege of Troy, such as Achilles pursuing Troilus, and the story of Patroclus; on the relief, No. 86, he is carried to burial; No. 82 to No. 86, Philoctetes is visited by Ulysses and Diomedes; No. 87 and No. 88 represent the wooden horse by which Troy was taken. No. 89 has the story of Orestes; No. 90 to No. 97 has scenes from the Odyssey: No. 97, Orestes and Iphigenia in Aulis, is one of the finest of the series. From No. 98 to No. 106 are all subjects of which the meaning has not yet been ascertained. The most peculiar is where the *Orco*, or Hobgoblin, in the shape of a Bear, is rising from a well.

Those curious in Etruscan remains may be interested to know that there is in Florence a most rich and valuable private collection of gold ornaments belonging to an English gentleman, Mr. T. S. Baxter. Large garlands of leaves and flowers

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for the dead are in this museum, as well as many most exquisitely-wrought fibulæ, earrings, rings, &c., besides engraved gems in a plain setting, as they were found, chiefly in the neighbourhood of Chiusi. Small gems of gold, and stars perforated to be attached to dresses for ornament, are also among them. There are besides some very interesting ornaments of early Lombard work discovered in a sarcophagus at Chiusi, and part of a gold fibula which belonged to the Emperor Maximianus, A.D. 235, the colleague of Diocletian, who had assumed the name of Hercules, which is engraved on this brooch; this is the only ornament that has ever been discovered belonging to a Roman emperor. In addition to Etruscan and Lombard jewellery, this collection has a quantity of amber of a rich deep colour, found in the Etruscan tombs; some of the pieces are of considerable size.

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CHAPTER XIX.

MUSEUM OF THE BARGELLO.

OPPOSITE the Badia rises the solid pile of the Bargello, formerly known as the Palazzo del Podestà, and now used for a Museum of Italian Art and Manufacture. The chief interest of this palace consists in the building itself, a record in stone of the darkest incidents in Florentine history, preserved in the midst of modern civilisation, and happily affording a contrast to the habits as well as manners of the present century.

The office of Podestà was first created in 1158 by Frederick Barbarossa, who placed a foreign magistrate in Milan to administer justice. He abolished the consuls there, and established the Podestà in their place, never a native of the city, and frequently not even an Italian.[1] The office was introduced into Florence in 1207, following the example of the Lombard cities, at a time when it was supposed that a foreigner —which term included all who were not Florentines—would govern the city more impartially. The conditions imposed by the decree were that the Podestà should be a noble, a Catholic, and a Guelph. He presided over a court consisting of two judges, who bore the title of 'Collaterali,' or assistants, and four notaries; his escort was composed of eight squires or attendants, wearing the family livery of the Podestà, two trumpeters, four armed horsemen, a constable, and twenty-five police; and he was preceded by a boy wearing a particular

[1] See Hallam's *Middle Ages*, vol. i. p. 249.

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costume and bearing the attributes of justice. The Podestà at first inhabited the archbishop's palace; at a later period he was installed in the Torre della Castagna, and afterwards in the Bargello.

When the Podestà still inhabited the Torre della Castagna, in 1250, a Ghibelline named Ranieri da Monte Merlo was elected to this office, and the Emperor Frederick II., with whom Ranieri was a favourite, was then at the height of his power: but the Florentine people, weary of the perpetual dissensions among the nobles, to which class the Podestà himself belonged, and resolved no longer to submit to an officer who, being a Ghibelline, was not legally eligible, rose *en masse*, and, headed by their magistrates (*anziani*, or elders), asserted their rights. The leaders met in the old Church of San Firenze, which has long since disappeared; but, not believing themselves sufficiently secure, they retired to Santa Croce, and finally to San Lorenzo. From thence they issued decrees abolishing the office of Podestà, and they chose, as their chief magistrate, Uberto Rosso of Lucca, on whom they bestowed the title of Capitano del Popolo. They next decreed the construction of a fortified palace, which they called the Palazzo del Comune, or municipal residence, but which afterwards, when the Podestà was restored, became his palace. The authorities in San Lorenzo proceeded to order that all towers belonging to private families should be reduced in height to fifty braccia, about 150 feet; the only exception being the Tower of the Boscoli, which, with all the adjoining houses and gardens, was incorporated in the new building, and still retains its tall proportions, rising above the palaces and humbler dwellings of Florence. The work was confided to Arnolfo di Cambio, who made his design solely with a view to strength, using as his material pietra forte,[1] taken from the quarries of the Camfora, beyond the

[1] Pietra forte, belonging to the Cretaceous formation, and much used for paving in Florence. The chief quarries are at Monte Ripaldo and Pontesieve.

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Porta Romana. To enlarge the site, part of the Badia was demolished, and the monks were obliged to resign the lands immediately round their convent to make room for the new palace.

In A.D. 1260 Guido Novello, the viceroy of King Robert of Naples, to whom the Florentines had confided the protection of their city, was chosen Podestà, and, for the first time, this magistrate took up his abode in the Palazzo del Comune, from which the Capitano del Popolo shortly afterwards withdrew.

In 1313, a Bargello or head of the police was created, whose duty was to execute any order of the Signory without further form of law. Five hundred foot soldiers and fifty horsemen were placed at his disposal. The first Bargello, 'for the preservation of order,' was appointed by King Robert of Naples; his name was Lando da Gubbio, from a city near Urbino: he was a cruel, bloodthirsty man, who, according to the historian Villani, was continually seen at the foot of the stairs of the Palazzo Vecchio, with five attendants bearing headsman's axes. The daughter of Albert of Germany, passing through Florence on her way to marry Charles, Duke of Calabria, the son of King Robert, took compassion on the Florentines, and used all the influence she possessed to obtain the dismissal of the Bargello. Lando da Gubbio was only four months in office, but he had had time to issue an adulterated coin, called after him 'Bargellini.'[1]

In 1326, the Duke of Calabria arrived in Florence as Governor; he brought with him a suite of eleven hundred persons, and took up his abode in the Palazzo del Podestà, whilst his lieutenant, Walter de Brienne, Duke of Athens, resided in the houses of the Macci in the Via Calzaioli. The Duke of Calabria only remained in Florence until December, 1327; and in 1330 a rising took place among the citizens,

[1] Specimens of this coin are shown in the collection of coins in the Uffizi Gallery.

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which ended with the destruction of a great part of the Palazzo del Podestà by fire. About fifty years previous, A.D. 1267, a magistracy had been created, composed of from three to nine persons, who were called the Captains of the Guelphic party. Their function was the administration of the confiscated property of exiled Ghibellines for the advantage of the Guelphs; and, under this pretext, the Captains seized on several strongholds, and commenced a reign of terror in the city, which lasted a considerable time. In 1358 they obtained a decree that any Florentine holding office, if brought before their tribunal under an accusation of Ghibellinism attested by six witnesses, should be obliged to resign, and to pay a fine, or even to be sentenced to death at the pleasure of the Guelphic party: the person thus condemned was said to be *admonished*, and was incapable, as a Ghibelline, of holding any office. Forty days after this decree, eighteen persons were condemned to punishment. Although it was originally intended that the Captains of the Guelphic party should be freely chosen from the people, the election was in a short time usurped by a few powerful families, of whom the Albizzi was the chief. The Albizzi maintained their despotic power by means too frequently made use of by tyrants, taking advantage of a groundless panic to attack the supposed enemies of the commonwealth. The name of Ghibelline had become synonymous with disturber of the public peace; and when we turn to the history of Europe at this period, and read of feudal barons waging war on commerce and defenceless cities, and establishing their claim to superiority by violence and cruelty, we can appreciate the dread of Ghibelline power in Florence, and assent to the truth of Dean Milman's words:—'The cause of the Guelphs was more than that of the Church; it was the cause of freedom and humanity.'[1]

Other officers were appointed to support the Captains of the Guelphic party in the cause of order. Seven Bargelli—Captains

[1] *History of Latin Christianity*, vol. v. p. 181.

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of the guard, or police—were added in 1334, whose duty was to arrest the brawls between citizen and citizen in the streets; but in 1335 the Signory dismissed these officers, and transferred their power to a single head, and a foreigner, who bore the same title of Bargello. The first Bargello having exercised his office with much severity, the office was altogether abolished, and the peace of the city was confided to the Florentine Capitano di Piazza, with the identical title of Bargello, who resided in the Palazzo Vecchio, near the custom-house.

But a champion of the people's rights, an enemy to all tyrants, and peculiarly hostile to the Albizzi, now appeared in Silvestro de' Medici, whose family was rising rapidly into power. He was chosen Gonfalonier in 1378; but finding that he met with no support in his opposition to the Captains of the Guelphic party, and to the system of admonitions, he resigned, alleging as a reason, his inability to defend the people from their tyrants. The popular rising which almost immediately afterwards took place was chiefly composed of artisans, whence the name of the riot, the Ciompi—wooden shoes. It was on this occasion that the Palazzo Alessandri—at that time Albizzi—was nearly consumed by fire, and the Palazzo del Podestà was attacked by the mob. Some cross-bowmen, who mounted the bell-tower of the Badia, endeavoured to sling stones down upon the palace; but as they did not succeed, the people below made signs to them to desist, and sent a summons to the Podestà to surrender. He consented on condition that the people should not enter the chamber where the Municipal Council held their sittings. Having obtained a promise to this effect, the Podestà and his family descended in fear and trembling, but they were allowed to depart without molestation. The insurgents rushed in, and mounting the tower, tore down the city banner, hoisting in its stead the Tongs, the emblem of the Guild of Blacksmiths, and then proceeded to hang out the emblems of the other guilds from the windows of the rooms lately occupied by the Podestà. All the furniture was thrown into the street, and

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every piece of writing the rabble could lay hands on was burnt. The whole of that day, and the following night, a mixed multitude of poor and rich continued in the palace guarding the banners of their respective guilds. It was not until after the riot had been effectually suppressed, that a new Podestà was appointed, and the city returned to its normal condition.

In 1416, Florence was afflicted by a plague; several of the Priors died in the performance of their magisterial duties; and such was the panic, that many citizens fled. To prevent the total desertion of the city by those best able to assist in case of riots, the Priors appointed two Bargelli, with a troop of foot soldiers and cross-bowmen, under the orders of the Podestà, to keep guard at the gates.

In 1502, a tribunal was appointed to restrain the power of the Podestà. This tribunal was called the Consiglio di Giustizia, or Giudici alla Ruota—a name derived from the pavement of the hall where these judges held their sittings, which was composed of huge circular blocks of stone, like wheels—*ruote*—alternately red and green; in the same way as our Chancellors of the Exchequer derive their name from the chequered pavement of the room in which they once held their tribunal. The court of the Giudici alla Ruota, or Consiglio di Giustizia, was composed of five doctors of law, who held their sittings twice a week in the lower chamber of the Palazzo del Podestà; their decisions were finally laid before the Proconsolo, who resided opposite the Palazzo, near the Badia. The Giudici alla Ruota were afterwards removed to the Castle of Altafronte, in the Piazza dei Castellani, which thenceforth was called the Piazza dei Giudici.[1]

The office of Podestà was abolished by the Grand Duke Cosimo I., who appointed the Bargello to reside in the palace, which has ever since retained the name of this not very creditable official. Subject to the Bargello, as formerly to the Podestà,

[1] This building is now joined to the National Library.

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the palace had its dungeons and torture-chamber ; and executions took place in the cortile, as well as outside before the door.

The oldest part of the palace, including the Tower of the Boscoli, is that nearest the Badia, as well as facing the Piazza di San Firenze, formerly di San Apollinare, when there was a church of that name on the other side of the Vigna Vecchia. Arnolfo di Cambio added the eastern side of the palace, afterwards called the Via de' Vergognosi. The building was enlarged as well as repaired, after the fire of 1330, by Agnolo Gaddi (d. 1396), who raised the height of the outer walls to admit the splendid hall on the upper story, and added the machicolations. The windows under the double arch, divided by a column, and containing the arms of the Republic, are likewise by him.

The Tower, on the side facing the Via del Palagio, now Via Ghibellina, until lately bore traces of fresco paintings, representing the Duke of Athens, and others, who were thus held up to public opprobrium, and also a portrait in relief of Corso Donati ; but all have perished by time, weather, or modern repairs. There are still, however, indications of the door which led to the dungeons in the various stories within.[1] The bell within the tower was called the Montanara, because brought from a *castello*, or fortified town of that name, which had been seized by the Florentines in 1302. Its slow and solemn sound was the signal every evening for the citizens to lay aside their weapons, and retire to their homes, for which reason it likewise obtained the name of *La Campana delle Armi.* The Grand Duke Cosimo I. made it an instrument of his tyranny, by a decree ordering that any servant found idling in the streets of Florence, or hanging about for want of employ-

[1] The Florentine dungeons appear to have been originally situated in the Towers –*e.g.* the Tower of the Pagliazza, the Tower of the Palazzo Vecchio, as well as the Tower of the Palazzo del Podestà.

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ment after the Montanara had sounded, was to have his right hand amputated. The bell of the Bargello was always tolled when a public execution took place.

At the corner of the Via de' Vergognosi and the Via della Vigna Vecchia was once a fountain, the basin of which had in earlier times been the sarcophagus of the Temperani family in the Church of San Pancrazio, and is now in this Museum ; and at the corner of the Bargello and the Via Ghibellina, is a painting by Fabrizio Boschi (1570–1642), of a saint giving food and alms to prisoners at a window. The oldest entrance to the palace was facing the Badia ; it had a projecting roof with lions on either side. The high pointed arch within is composed of alternate black and white marble. This large hall, with a vaulted roof resting on square pilasters of solid masonry, was for a time used as the torture chamber, when the piazza ceased to be the place of execution. The door to the street was then walled up to prevent the cries of the victims being heard. In an engraving by the French engraver Callot, representing the Bargello and the adjoining piazza during an execution, another door is seen on the first floor, communicating with the Judgment Chamber by a staircase from the street. When the Grand Duke Pietro Leopoldo ordered the instruments of torture to be carried into the cortile of the palace and burnt, the hall on the ground floor where the Giudici alla Ruota had once held their sittings, which was afterwards the torture chamber, was used to contain documents relating to criminal causes. Near the central pilaster, supporting the roof and the entrance, is a square stone closing the mouth of a pit, out of which, within the last few years, have been taken several basketfuls of bones, which were all human, with the exception of a few bones of animals, on whom the experiment of this *oubliette* may first have been tried. This hall contains examples of old armour ; in a case at the farther end is a splendid helmet and shield, wrought for Francis I., of France, by a scholar of Benvenuto Cellini. The armour of the

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Bande Nere and of the Knights of Malta, with the Cross engraven among other designs, are hung on the wall,[1] and there is some very fine embossed armour, by Giovanni da Bologna (1524-1608). One of the cases contains a curious old bronze lantern, to conceal and protect the watch at night. The same case contains a number of singular old locks and keys. A huge cannon, called San Paolo, was cast in 1635 by Cosimo Cenni, a Florentine, for Ferdinand II. of Medici, one of twelve guns, each of them named after an Apostle. The head of St. Paul is at one end, and above is inscribed the weight of the metal, 27,500 lbs. (French), and the number 407, which indicates how many guns had been cast by the same Cenni. This gun was brought from Tunis in 1866.

A small chamber, on the opposite side of the Court, contains many interesting specimens of early Florentine sculpture. Some of them are placed here temporarily, before being arranged in the rooms above. The large stone frame-work of a door in beautiful proportions, facing the entrance, is by Donatello (1386–1466). It bears the arms of the Pazzi family, a dolphin and five daggers, and it once adorned the entrance to their palace in the Via del Orivolo, whence issued the conspirators intent on the murder of the Medici brothers, Lorenzo and Giuliano, during mass at the Cathedral on Easter morning, 1478. This door frame was brought to the Bargello, when the Palace was converted into the Banca del Popolo, in 1870. In the centre of the chamber is the grand old stone Marzocco of Donatello, which was removed from the front of the Palazzo Vecchio, and a bronze copy by Papi substituted.

A grey stone niche for a *lavabo*, or lavatory, to the right was brought hither from the Acciajoli Palace in the Borgo SS. Apostoli, and bears the arms of the family, a lion rampant; and on the same side of the chamber is a very beautiful frieze with the arms of the Pandolfini, brought from the Badia.

[1] The Bande Nere were the troops of Giovanni de' Medici, the father of Duke Cosimo I.

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The three rudely-sculptured statues on the left, of the Virgin and Child, St. Peter and St. Paul, came from a chapel outside the Porta Romana. Some very lovely decorative sculpture round a shrine, brought from the Ceperelli Palace in the Borgo degli Albizzi, is the work of Benedetto da Rovezzano.

A large coloured lunette of Robbia ware, representing the Adoration of the Child, was brought from the Convent of San Vivaldo at Monte Ajone, in the direction of Arezzo; a Multitude of the Heavenly Host praising God, have descended on the roof, beneath which is the Child; they are peculiarly lovely and graceful. An exquisite canopy, from one of the smaller doors of the cloisters of Santa Maria Novella, is attached to the wall above the entrance. The very fine marble head of the Saviour is by Matteo Civitali of Luna (1455–1507). There are several other objects of interest in this room, which is, however, generally closed to the public by a grating.

On the same side of the court were the prisons for the magnates or nobles. They consisted of six or seven cells, one of which was quite dark. In the floor of the passage, along which the prisoner was conducted to his dungeon, is another *oubliette* or trap door, through which he sometimes disappeared.

To the right, under the arcade, is an elaborately wrought fanale or lantern of the seventeenth century. On the walls round, above the arcade, are sculptured the arms of two hundred and four Podestàs, who successively ruled Florence after the expulsion of the Duke of Athens; the latest are those near the staircase.

Three sides of the court have an arcade composed of Gothic ribbed vaulting, springing from foliated *mensole* or brackets in the walls, and resting on massive columns, which, though of so great a size, are hardly commensurate with the prodigious width of the arches, and the height of the walls above; these walls were at one time lower, as the uppermost

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story is a later addition, and injures the proportions of the building. Beneath the roof of the arcade, at the entrance, are shields bearing the arms of the Duke of Athens, the lion rampant united with the lilies of France. Four smaller shields in the centre have the arms of Florence, the red and white shield; the red cross on a white field, the red lily on a white field, and the eagle with a dragon in its claws, a device adopted by the Guelphs after the defeat of Manfred, at the battle of Benevento, 1266—only six years after the Podestà Guido Novello came to this palace, and first made it the residence of those holding office.

Within the first arch of the arcade are the remains of the frescoes with which the whole was once adorned. Stone tablets have been recently inserted in the walls, bearing the arms of the ancient divisions of the city—Quartieri and Sestieri. The Dove of the Holy Spirit for Santo Spirito; the Cross for Santa Croce; the Sun for Santa Maria Novella; and the Baptistery gilt, with the double keys above, for San Giovanni; these formed the quarters of Florence. The Sestieri, or six parts into which the city was afterwards divided, have the following emblems:—the Sesto del Duomo has the Baptistery represented after the sarcophagi had been removed, but when the steps still remained on which some of them were placed, proving that the building was even then raised above the level of the pavement of the piazza; the Sesto di San Piero Maggiore has the keys of St. Peter; the Sesto di San Piero Scheraggio, the wheel of the Fiesolan Caroccio; the Sesto di Borgo, a black goat; San Pancrazio, a dragon's claw; and the Sesto of Oltr' Arno, a bridge with three arches.

In the centre of the court is a well, near which were beheaded many whose names are famous in history, and among them is said to have been executed the hero of Massimo d' Azeglio's romance, Nicolò de' Lapi, who is described as a type of the Florentine in the days of the republic: 'Of a *popolano* or plebeian family, one of the captains of the Guild

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of Silk, who could boast of having maintained his integrity during eighty-nine years, always faithful to his country and to the popular government, in whose cause he had frequently exposed his person and his possessions ; one to whom it never occurred to boast of conduct which alone appeared possible to a man of his nature.'

Nicolò de' Lapi was one of many victims sacrificed after the siege of Florence, in 1530, when the degenerate descendants of Silvestro de' Medici, corrupted by the long possession of power, and assisted by the Imperialists, destroyed the republican freedom of their native city, which their great ancestor had helped to establish.

The beautiful staircase leading to the Loggia above was built by Agnolo Gaddi, who selected, as an example, another staircase in the municipal palace at Poppi, in the Casentino ; a lion is seated on the column at the foot, and two other lions are above the iron gates. The Loggia is attributed to Andrea Orcagna (1308?–1368). It was divided by the Medici of the sixteenth century into three chambers ; that at the farther end was the condemned cell ; in the centre a passage led across the street of the Vigna Vecchia, like the Bridge of Sighs at Venice, to the opposite houses, which were converted into a prison for women. These houses were on the site of the old church of Sant' Apollinare ; a few sepulchral tablets in the walls, still to be seen from the windows of the Bargello, are all that remain of the former cloister.

At the end of the Loggia, over a small door, is an exquisitely-carved and perforated marble decoration, lately repaired by uniting the sixty fragments into which it had been broken. In the centre of the Loggia is a bell of a very elegant form, which was taken from a small church near Pisa, the work of one Bartolommeo, who has inscribed his own name upon it, and who accompanied the Emperor Frederick II. to Germany, where he was employed to build churches.

On the right of the Loggia is the entrance to a magnificent

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hall, in beautiful proportions, the work of Agnolo Gaddi. During the reigns of the last Grand Dukes, Ferdinand III. and Leopold II., this hall, divided into four floors containing thirty-four cells, was generally filled with prisoners of state, some of whom were of no mean condition. The ceiling is vaulted, and the original distemper painting in various colours has been restored in excellent taste; it is low in tone, and harmonises with the solemn effect produced by the vast space, the massive proportions of the pilasters, and the enormous thickness of the walls. The windows with old circular panes are deepest, with steps ascending to them. The upper range of windows—for there are two—have the arms of Florence painted on the glass. Two small doorways at the farther end of this room lead to another chamber. Between these doors are three statues; the centre is the celebrated figure of the dying Adonis, by Michael Angelo (1475–1564), which was originally in the Palace of the Poggio Imperiale, whence it was brought to the Uffizi, and lately removed to this Museum. The wounded huntsman has fallen across the boar; the parted lips and drooping eyelids show the languor of approaching death; his head is supported by one arm, whilst his grasp of the horn, which is still between his fingers, is relaxing. The form is youthful, yet grand in outline, and more highly finished than is usual with Michael Angelo; above, is a bust of Duke Cosimo. A noble allegorical group, the Victory, by Michael Angelo, is on the right of the Adonis; on the left, Virtue subduing Vice, by Giovanni da Bologna. At the opposite end of the hall, near the entrance, is a statue of the Grand Duke Cosimo I., in the garb of a Roman soldier, by Vincenzio Danti; and statues of Adam and Eve, by Baccio Bandinelli (1488–1560). Six clumsy groups are ranged around the walls; they are the work of Baccio Bandinelli, Vincenzio Danti, and Vincenzio Rossi, and represent the Labours of Hercules.

These statues will probably ere long be all transferred to the Cinque Cento Hall of the Palazzo Vecchio.

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In the centre of the right wall is David, by Donatello (1386–1466); the head of Goliath at his feet. The youth stands firmly, one hand on his hip, his head raised in the triumph of victory. The Bacchus opposite, in a state of intoxication, is also by Michael Angelo, executed by him in Rome, when he was only nineteen years of age. Mr. John Bell calls this statue 'superb, although touched more with the grandeur characterising the sublimity of that great artist than the gay, pleasant, careless, *débonnaire* spirit applicable to the God of Joyousness.' Though classical in form, the reeling intoxication of the god diminishes his dignity, and Michael Angelo's statue is, in this respect, inferior to the representations of the same subject on Greek gems; the outline of the figure is round and youthful; the little Faun, looking up archly, and eating the grapes which Bacchus holds unconsciously behind him, is well imagined, and true to child-nature.

Twelve marble reliefs by Luca della Robbia (1400–1482), intended for the front of the organ-loft in the Cathedral, illustrate the 150th Psalm, and are the most celebrated works of this sculptor, before he commenced his peculiar enamel. The graceful movements of the children, youths, and maidens, who sing, dance, and play musical instruments, can hardly be exceeded. The artist does not hesitate to introduce some actions and expressions which, in less refined hands, would have appeared vulgar; as, for instance, that of the youth who clutches the hair of the boy singing in front of him, and the little girl who stops her ears at the clash of the cymbals; and he even gives the grimaces usually made in singing. Several of these reliefs, however, show a study of the antique—as, for instance, the boy playing the organ.[1] There are four reliefs by Donatello, which were also intended for the organ-loft of the Cathedral, but in their present position, it is impossible to judge of their merits. Donatello had, as usual, well considered and calculated the effect of distance in the place his work was intended to occupy,

[1] *Tuscan Sculptors*, by Charles Perkins, vol. i., p. 193.

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and these boy-angels are full of animation and life; though less refined, and treated in a bolder and more sketchy manner, than the figures by Luca della Robbia.

A very finely sculptured chimney-piece, by Benedetto da Rovezzano (1474–1552), formerly in the Palazzo del Turco in the Via SS. Apostoli, is to be placed in this hall.

The chamber adjoining this grand hall was the ante-room to the audience chamber of the Podestà. The ceiling with beams and walls are painted in a low tone of colour. A case containing fine Venetian glass of the sixteenth century is exhibited in this room, as well as some chests of inlaid wood to contain the linen of a bride is also sixteenth-century work.

The audience chamber of the Podestà, which follows, was occupied by Walter de Brienne, Duke of Athens, during his short reign; his coat-of-arms, which he had caused to be painted on the walls, was effaced, after his expulsion from Florence, but it has been recently restored. A curious old fire-place, with dogs and fire-irons, is left in the same condition as in the time of the tyrant. Two centuries later this room was converted into dungeons. At the end nearest the chapel was a narrow cell raised a few steps from the floor and left completely dark, where Fra Paolo, a notorious *bravo*, was for thirty years chained to the wall with an iron collar round his neck, and his hands and feet loaded with fetters. His clothes dropped in rags from his body before he ended his miserable existence at the age of eighty-one. Fra Paolo was, in his youth, a Franciscan friar, but left the monastery to follow a lawless life, and became a robber and assassin. The Grand Duke Ferdinand II., though a patron of science and art, like his brother Cardinald Leopold de' Medici, hired this wretch to rid him of obnoxious persons in Florence and the neighbourhood. When the work was accomplished, Fra Paolo was allowed to fall into the hands of justice, whilst his employer continued in undisturbed possession of his throne.

A portion of this chamber was used as a kitchen to prepare food for the prisoners, and other inhabitants of the palace. On

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a shelf close to the entrance is a case containing a small group in wax, executed with marvellous delicacy and finish of detail, the work of Gaetano Zumbo, a Sicilian, who lived in the reign of the Grand Duke Cosimo III. The dead body of the Saviour in this Pietà is represented with painful reality ; the relaxation of the limbs immediately after death and the expression of suffering are only too faithfully rendered.

Three more cases in this room contain waxen groups, by the same artist, of the effects of the Plague, a most unpleasant representation.

There is also a collection of splendid Majolica and Urbino ware in cases in the centre, brought to Florence by Vittoria della Rovere, a Princess of the House of Urbino, and wife of the Grand Duke Ferdinand II. It is here only on loan.

A huge vase of Aretine red clay is on the side next the fireplace.

When the audience chamber of the Podestà was converted into a kitchen, the chapel beyond was used as a larder, and to economise space it was divided by a floor into two stories, the upper part forming other cells, in which debtors were confined It was only in 1841 that these partitions were pulled down, and the whitewash removed which had covered the frescoes on the walls for centuries. The chapel consists of a single nave, with a simple waggon roof. Mr. Kirkup, an English artist and antiquary long resident in Florence, was the first to suggest that a lost portrait of the poet Dante, by Giotto, must exist on these walls. Assisted by Signor Bezzi, a Piedmontese, and Mr. Wilde, an American, Mr. Kirkup at length obtained leave to make an examination ; and they employed for this purpose Signor Antonio Marini, the expense being defrayed by the Cavaliere Montalvo and the Marchese Ballati Nerli. The first fresco uncovered brought to light the heads of angels ; below them appeared the portraits of Dante and his master, Brunetto Latini, with other persons walking in procession. The leaders are a crowned person, and a cardinal, supposed by some to

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represent King Robert of Naples, who came to Florence in 1310, and Cardinal Bertrando del Poggetto, who visited the city ten years later : others consider the crowned head to be Charles of Valois, sent by Pope Boniface VIII., in 1301, and his companion, Cardinal Matteo d' Acquasparta, who about the same period endeavoured to restore peace to Florence ; but all this is merely conjectural. A prisoner in one of the destroyed cells is supposed to have knocked a nail into the wall, or, as the discoverers believe, the painter Marini clumsily fastened his scaffolding just where was the eye of Dante, which had therefore to be repainted. During the process of restoration, the fresco was enclosed in a shed and placed under lock and key, and, whilst thus concealed, the authorities ordered the poet's dress to be changed from green, white, and red, as Giotto left it, to dull purple and brown. The obnoxious colours were not alone those in which Dante describes Beatrice in paradise, and emblematical from a very early period of Faith, Hope, and Charity, but, as such, had been adopted by the Freemasons at the foundation of their confraternity, and are still the badge of the democratic party.

In the 'Jahrbuch der Deutschen Dante-Gesellschaft,' published 1869, the author of an article on the poet's portrait, Dr. Theodor Paur, gives a full description of its discovery, and the theories started regarding its authenticity (pp. 297–330). Villani, the historian of the fourteenth century, and Vasari, who wrote in the sixteenth, record the existence of a portrait of Dante, by Giotto, in the chapel of the Palace of the Podestà. In 1832, Dante's biographer, M. Missirini, endeavoured to call public attention to the subject ; and in 1840 the discovery was made beneath the whitewash, by Signor Bezzi, Mr. Wilde, and Mr. Kirkup. The conduct of the artist employed, Signor Marini, in altering the colours and retouching the fresco by command of the Grand Ducal Government, is severely though justly censured. From page 308, the question whether Giotto really was the painter, is closely examined. The first doubts

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were started in 1864, the year previous to the jubilee held in honour of the birth of the great Italian poet. The commissioners appointed for this examination consisted of Commendatore Gaetano Milanesi and the late Count Luigi Passerini; and they came at first to the conclusion that the portrait was by a scholar of Giotto, and therefore assigned it a later date; which opinion was, however, opposed to that of the Cavaliere Cavalcaselle. Dante was born in 1265, and died 1321; Giotto was born about 1266, and died 1336.

The Palace of the Podestà, or Bargello, is said to have been twice burnt, first in 1332, and secondly in 1342; Giovan Villani, describing the first fire, proceeds thus: '*Arse tutto il tetto del vecchio Palazzo e le due parti del nuovo delle prime volte in su.*' The chapel is not mentioned, but it could hardly be supposed that the frescoes within would have escaped all injury. The second fire, which is supposed to have taken place after the expulsion of Walter de Brienne, Duke of Athens, appears to be somewhat apocryphal.

In the life of Giotto, written in Latin by Filippo Villani, the portrait of Dante is described as a picture on panel—*in tabula*—painted for the altar of this chapel; but in an Italian translation of the work, made during the lifetime of the author, the painting is called a fresco on the wall. The Florentine commission accepted the Latin version, and supposed the portrait to have been in the altar-piece which has disappeared. The advocates for the fresco being an original work by Giotto, contend that Villani himself corrected in the Italian the error he had committed in his Latin description. Dr. Theodor Paur leans to this opinion, which is that of the Cavaliere Cavalcaselle. The German author concludes his exposition of the arguments on both sides in these words: 'The positive solution of this question remains a subject for critical research. I can only succeed by historical facts to disperse the clouds which have gathered round this precious object. As long as no new or sounder reasons can be discovered than those which have

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hitherto been advanced against the authorship, so long will the portrait of Dante in the Bargello—not as Marini has disguised it, but as it was first found—be esteemed by me a work of Giotto.'

The subjects of the paintings facing the window are taken from the history and legends of Mary Magdalene and of St. Mary in Egypt; though much injured, they retain great beauty in parts, such as where St. Mary in Egypt is receiving the blessing of Bishop Zosimus; though most of the fresco is effaced, her head is very lovely; again, the earnest expression of Mary Magdalene in the 'Noli me tangere,' is beautifully given. On either side of the window is the legend of St. Nicholas of Bari, and the Daughter of Herodias Dancing. At the farther end, next the door, is a representation of the Condemned at the Last Judgment, as the opposite painting of Dante and his companions is supposed to represent the Blessed. The pictures below this fresco are of a much later date; one is St. Jerome, the other a Madonna; both, especially the picture of St. Jerome, possess much merit, though the artist's name is uncertain. In a cabinet below is a collection of church plate; consisting of the bust of a bishop in silver and gold, with crosses and sacramental cups, brought from the Palazzo Vecchio.

A silver tablet, in another case, on which is engraved the Coronation of the Virgin, is well worthy of observation: it is what is called Niello work, and is attributed to Maso Finiguerra (1426–1464), a Florentine.[1] The Crucifixion, also in Niello work, is supposed to be by Matteo Dei. A coloured enamel, representing the Deposition from the Cross, is by one of the Pollajoli.

The reading desk and seats of the choir, which belonged to the chapel of the Monastery of Monte Uliveto, are inlaid

[1] Commendatore Gaetano Milanesi has discovered a document relating to this celebrated Niello, by which he believes that this is not the original, as the weight does not correspond. For a notice on Niello work, see chapter on the Engravings in the Uffizi Gallery.

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with fine *intarsiatura* work. That at the back of the principal or central chair represents the cripple at the Pool of Bethesda.

Returning to the audience chamber, the hall to the left was formerly the guard-room, and the hooks still remain in the walls to which the soldiers of the Podestà hung their halberds. This room was in later times divided into four prisons. It now contains, cabinets with specimens of finely carved amber and ivory; on some of which are the Medicean balls. A wonderful piece of wood-carving on the wall is by our countryman, Grinling Gibbons. As there is no catalogue, and many of the articles in this Museum are loans, liable to be withdrawn, and therefore only in part ticketed, the visitor must rely on his own knowledge and discernment to discover those of greatest value.

Both the apartments which follow were inhabited by the Podestà and his family before they were converted into prisons. The colour of the ceiling is new, but in harmony with the style of wall-painting used at the period when the Bargello was the municipal palace. The supports for the beams, or brackets, were wanting, but casts were taken from those in the old municipal palace of Poppi, in the Casentino, the same building which furnished Agnolo Gaddi with a model for the staircase, and the present brackets were carved from these casts, and fixed in their places under the ceiling. The arms of the Podestàs are painted below, but they belong to a later period than the reign of the Duke of Athens.

These two apartments contain some of the most interesting and valuable treasures of the Museum, which have lately been removed here from the Gallery of the Uffizi. Nearest the door, turning to the left, are two small anatomical figures in wax and bronze, the work of the painter Cigoli (1559–1613). In the centre of the room is the bronze statue of David, by Donatello, one of the master's noblest productions: a broad-brimmed shepherd's hat with a garland of leaves covers the head of the youth, and casts a shadow over the upper part of his face; from beneath it, his flowing locks reach to his shoulders; he

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grasps a sword in his right hand, his left rests on his hip; his feet and legs are cased in greaves, and one foot is placed on the head of Goliath. The figure is dignified and graceful, and a smile of triumph plays upon his lips.

On a bracket near the wall is placed a splendid head of an old woman, with a cloth or veil round it, which was apparently taken from a cast after death, attributed to Il Vecchietta (1412?–1480), who was a celebrated goldsmith, architect, sculptor, and painter.[1] A peacock, by Giovanni da Bologna, is one of a series of birds executed for the Grand Duke Francis I. for his country palace of Pratolino; the eagle, in the next room, and several other birds, are superior to the peacock. In a cabinet under glass are copies of ancient bronzes, and some original works by artists of the sixteenth century.

To the right of the entrance, within the larger room, is a bust of Michael Angelo; in the centre of the wall, facing the window, is a bust of the Grand Duke Cosimo when young, by Benvenuto Cellini (1500–1571)—the artist's first attempt at bronze-casting on so large a scale: as he was constantly with Cosimo, he must have been well acquainted with his face, and the sinister ill-tempered expression of the bust corresponds with the acts and character of the man.

At the end of the room is the monument of Marino Socino by Il Vecchietta (1412?–1480). Mr. Perkins describes this bronze 'as an excellent specimen of the hard dry style of the master.'[2] It was originally in San Domenico of Sienna. Marino Socino was a learned jurist, and belonged to the family of the two more celebrated Socini or Socinus, uncle and nephew, who were obliged to fly their country and to undergo a life-long persecution for denying the doctrine of the Trinity.

On the wall, near this monument, are the reliefs in bronze

[1] A painting by this artist is in the corridor of the Uffizi Gallery.

[2] See *Tuscan Sculptors*, by Charles Perkins.

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gilt, by Filippo Brunelleschi (1377–1446) and Lorenzo Ghiberti (1378–1455), which they executed when competing for the gates of the Baptistery. The subject of both is Abraham about to sacrifice Isaac. Ghiberti's work is undoubtedly superior, although the angel grasping the arm of Abraham in Brunelleschi's is very fine ; but the action of the patriarch, holding his son's head back to cut his throat, has too much of the butcher. In Ghiberti's relief, Isaac presents his own throat to his father, whilst shrinking from the knife with a natural dread. The servants with the ass are treated somewhat differently from the relief in the gate itself.

A small bronze sarcophagus to the left, facing the window, is also by Ghiberti ; and the following narrative concerning it is related by Vasari.[1] The brothers Cosimo Pater Patriæ and Lorenzo de' Medici, the ancestors of the two branches of the Medicean family, were desirous to do honour to the relics of three martyrs, Proteus, Hyacinthus, and Nemesius, whose bones had been preserved in the Casentino, and they accordingly ordered Ghiberti to construct a bronze chest to receive them. Ghiberti proposed to adorn it with a bas-relief of angels sustaining a garland of olive-leaves, within which to inscribe the names of the martyrs. The chest, when finished, was placed in the Monastery of the Angeli, at Florence, and was so greatly admired that the Wardens of Santa Maria del Fiore selected Ghiberti to construct the bronze sarcophagus for the body of St. Zenobius, now at the end of the Cathedral. When the French, in the last century, gained possession of Tuscany, and waged war on monastic institutions, they suppressed the Monastery of the Angeli ; and the chest containing the relics of these three martyrs was stolen, broken up, and sold for the value of the metal ; but the pieces were fortunately afterwards recovered, and ingeniously put together. It has lately been brought to the Bargello from the Uffizi.

Above the monument of Socinus, on the wall, is a bronze

[1] See Vasari, *Vite de' Pittori*, vol. iii. p. 111.

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relief of the Crucifixion, by Antonio Pollajolo (1429–1498), and, below it, a relief of Children, by Donatello. Still higher, upon brackets, are two little models by Giovanni da Bologna for his celebrated statue of Mercury, in the centre of this room. The comparison between the models and the finished statue, thus brought into juxtaposition, is very interesting; and the models, in which the hand of the artist obeyed the first impulse of his mind, are certainly in this instance as in many, superior to the larger work. The corrections suggested by criticism, or by the artist's own sense of accuracy of proportion, anatomy, or propriety, appear to interfere with the thought or motive which his subject is meant to represent; and it requires a higher order of genius than that of Giovanni da Bologna to produce perfection of parts and accuracy of details, with freedom and spiritual beauty—making the material the true expression of a poetical idea. The statue of Mercury is stiffer, more angular, and the attitude more forced than either of the models; and, with all its merits, has neither their grace nor elegance of outline. One of these is pre-eminently excellent in the expression of movement; the god does not bend to make his spring as in the statue, but darts upwards, without apparent effort, lightly and swiftly, as the arrow from the bow.

The same superiority may be remarked in Giovanni da Bologna's model for the Rape of the Sabines, near one of the windows; and here, even in definition of form, in careful attention to detail, and in beauty of outline, the model surpasses the finished group under the Loggia de' Lanzi. Near the bust of the Grand Duke Cosimo I. is a wax model, and a repetition in bronze by Benvenuto Cellini, for his statue of Perseus with the Medusa's head.

The original moulds for the series of small gold reliefs in the Gem Room of the Uffizi Gallery, representing incidents in the life of the Grand Duke Francis I., are worthy of notice.

The David of Andrea Verocchio (1435–1488), the master of Leonardo da Vinci, is near the Mercury of Giovanni da

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Bologna. The head of Goliath is behind David, who is clothed in armour; the slender figure and thin arms of the growing boy are in contrast with the gigantic head at his feet; his feeble hand holds rather than grasps the sword, whilst the effort with which it has been wielded may be traced in the swollen veins of the arm.

The apartments on the upper storey of the Bargello have no tradition attached to them, and are supposed to have contained the library of the palace, before they also were converted into dungeons; they now form part of the Museum. To the left of the door, as well as on the wall facing the entrance, are tempera paintings on a gigantic scale by Andrea del Castagno (1390?–1457), which were brought here from a hall in the Villa Pandolfini at Legnaia, beyond the Porta San Frediano of Florence. The painter was a contemporary of Paolo Uccello, and was born in 1300, in a village a few miles out of Florence; he received his education as an artist through the generous patronage of one of the Medici. The subjects he has chosen here are supposed portraits of Dante, Petrarch, Bocaccio, Farinata degli Uberti, and the Ghibelline hero Pippo Spano, who was a wealthy merchant, the patron of the painter Masolino, and a valiant conqueror of the Turks; also Nicolò Acciajuoli, another rich Florentine, who, when created Seneschal to Robert King of Naples, revisited his native city, and built the Certosa or Carthusian monastery beyond the Porta Romana. Besides these, Andrea Castagno has painted ideal portraits of Queen Esther, Tomiris, and the Cumæan Sibyls. These paintings are thus described by Signor Cavalcaselle: 'To gain a correct impression of them, indeed, these figures should be seen in their original places, where their supernatural size, the bold grandeur of their attitudes, and something of the classical in their appearance, would give them still greater value. Pippo Spano, in a defiant attitude bending the steel of his rapier in his two hands and with legs apart, challenges the world, and seems capable of victory. There is dignity in the

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parts, slender wiry activity in the Sibyls, with that peculiarity of length in neck and limb, and exaggerated size in the extremities, which characterises the later Pollaioli and Botticelli. Study of the antique is clear in the half-figure of Esther, yet the coarse vigour of Andrea is visible in a large and common hand. Castagno in fact shows an impetuous spirit, in bold freedom of action and outline, in the dash with which the colours are used; a knowledge of antique examples, in classic costumes and head-dress. His tones are of the hue of brick in the flesh-tints of males; of a more delicate yellowish tinge in the Sibyls, broadly modelled with a brush full of liquid medium."[1] A fresco of a Pietà, to the right of the entrance, is said to be by Domenico Ghirlandaio; but though possessing great merits, is hardly equal to the master, and is more probably by his brother Benedetto (1458–1497). Another fresco of the Urbino school, a Madonna and Child, is graceful and tender. The paintings at the end of the room, to the left of the entrance, are by unknown hands: that in the centre was found in the Bargello; the other two were taken from Santa Maria Novella, and are attributed to Giottino.

In an apartment beyond is a fine collection of Della Robbia ware and sculpture. At the end is a noble marble statue of St. Matthew, by Ghiberti (1378–1455), which formerly stood in a niche of Or San Michele, but was removed to make room for the statue of the same saint still occupying that place. This statue is so fine that we may wonder at the exchange. The expression of the head is very beautiful, and the drapery is arranged with antique simplicity and grandeur. The cornice, or frame of the niche in which the statue is placed, is the delicate workmanship of Mino da Fiesole (1431–1484), and was made for the tabernacle in the Uffizi Gallery, painted by Fra Angelico for the Arte dei Linajoli—flax merchants—whose

[1] See *History of Painting in Italy*, by Crowe and Cavalcaselle, vol. ii. p. 305.

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residence was beside the church of Sant' Andrea near the Mercato Vecchio.

The peculiar merits which render Robbia ware—of which there are so many fine specimens in this room—so valuable, cannot be better described than in the words of the German critic Burkhardt:—'The enamel, in which white prevails most, is remarkable for a delicacy of surface difficult to attain, and which follows every slight modelling of the form nearly in perfection. The Robbias, from technical incapacity in the beginning, but afterwards from artistic reasons, kept strictly to four colours—yellow, green, blue, and violet. It was only later that, yielding to the fashion of the day, they occasionally attempted to imitate the colour of flesh; but even then they kept within certain boundaries; all figures, whether intended for ornament, accessories, or principal, even though nude, were not painted to produce an illusion like wax; warm colour and rich details would have interfered with the plastic effect, and were carefully avoided, so that the laws of sculpture were not infringed. By this school we became acquainted with the spirit of the fifteenth century in its loveliest aspect. The principles of the naturalistic school lie at the foundation, but expressed with a simplicity, sweetness, and religious fervour which approaches the high style. What is most remarkable is, that every inch is a new and original creation, not a mere cast from a clay mould.'

The examples of Della Robbia ware in this room have been chiefly taken from suppressed convents. A very lovely circular medallion of the Madonna and Child with worshipping angels, is to the right of St. Matthew. The Virgin holds the Child's foot tenderly in her hand; the frame is composed of the daisy and wild flowers delicately executed. The large coloured relief beside the door is of the later period, and represents the Worship of the Child; it is surrounded by lovely angels. The flesh in several of the figures is without the enamel. This relief was brought from a convent near the Zecca Vecchia. On the wall facing the entrance is a lovely Madonna and Child,

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with the donator and a monk kneeling below from Vallombrosa. A coloured lunette above represents a Pietà, and, as well as the lunette of the Annunciation over the door of the room, was brought from the SS. Annunziata. The most beautiful Della Robbia ware here is the Madonna and Child, in the centre of the wall to the left of the entrance; below it, is a fine stone carving by Donatello. Near this is a painted window of the school of Raffaelle, pale in colour, in which yellow and brown predominate. The Ascension of Christ on the opposite wall was taken from Monte Uliveto. A large Pietà, at the farther end of the room, is from the church of San Martino, in the Via della Scala; in the predella below are represented the swaddled infants of the Innocenti.

A statuette of St. Dominic, also of Robbia ware, with a vase of lilies and white roses and a garland of fruit, upheld by two cherubs over the niche in which the saint stands, was once within the precincts of the Monastery of Santa Croce; the predella beneath this statue has a representation of Christ pouring His blood over the wafer in the cup.

Terra-cotta busts are ranged round the room. Some of them are attributed to one of the Pollajoli, and are very good examples of this style of art. The bust of Niccolò d' Uzzano is believed to be by Donatello (1386–1466). It was presented to this Museum by the Marchese Carlo Capponi, belonging to the younger branch of that family, a lineal descendant from Uzzano, whose daughter Ginevra married a Capponi. The Capponi Palace, in the Via dei Bardi, is that which was built by Niccolò d' Uzzano for himself. He was an honest defender of the liberty of his country, and living in turbulent times, when the Albizzi and the Medici were struggling for power, it was not until after his death, in 1433, that Cosimo de' Medici was able to seize the Government of Florence. This bust is full of life and truth, and is finished with marvellous care and attention to detail, even to every wrinkle in the face, the peculiar form of the ears, and a mole

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on the upper lip. The drapery is simple, and arranged in huge folds.

There is also a curious bust misnamed Oliver Cromwell, with glass eyes, which give a certain appearance of life to the face.

The small model for Winter, a statue at Castello, one of the country seats of the Grand Dukes near Florence, is by Giovanni da Bologna, or by his pupil Cioli.

A case in the centre of this room contains the steel dies for the coins and medals of Tuscany. Among them is one by Benvenuto Cellini for a medal of Clement VII. A smaller case contains specimens of Florentine coins during the Republic, as well as when it became a Duchy.

The next chamber is irregular in shape, owing to one end being filled by the walls of the tower which contained the dungeons entered by low doors, now built up. Some curious old Florentine furniture is here exhibited.

Returning to the room containing the paintings by Andrea del Castagno, a door leads to a suite of three rooms beyond. The room to the right is hung with some fine Gobelin tapestry, dating between 1742 and 1745, by Jean Audran (1667–1756), after designs of Jean Baptiste Oudry (1686–1755). They represent Louis XIV. and his Court, hunting in the Forest of Fontainebleau. One of the series of Esther and Mordecai, also by Audran, after the design of Jean François de Troye (1679–1752), is at one end of this room. The six others of the series are hung in the Gallery of Tapestries in the Via Laura, and there are replicas of the whole series at Windsor Castle. This room also contains a collection of medals and seals.

The adjoining room has some very interesting marble bas-reliefs. On the wall to the right is the portrait of a lady in a singular head-dress, Elisabetta Gonzaga, Duchess of Urbino, the wife of Guidobaldo I. and the daughter-in-law of Federigo di Montefeltro. Elisabetta was one of the most distinguished women Italy ever produced ; she was not so much celebrated for her learning as for her virtue, and for her patronage of

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literary men and artists, among whom was the youthful Raffaelle. The Court of Urbino at that time may be compared to the Court of Weimar in the days of Goethe and Schiller, though purer in tone and manners owing to Elisabetta's noble character, which exercised a beneficial influence on all who approached her. She was devoted to her husband Guidobaldo, who was a martyr to gout, and to whom she was married in 1486. When Pope Alexander VI. deprived the Duke of Urbino of his States, to bestow them on his nephew Cesare Borgia, Duke of Valentino, Guidobaldo and Elizabetta took refuge in her paternal home at Mantua; but their persecution did not cease with the abandonment of their dominions, for Cesare Borgia wished to marry Elisabetta, and proposed that Guidobaldo should divorce his wife, and receive in reward a Cardinal's hat. His infamous suit was supported by Louis XII. of France, who wished to promote the views of Borgia, but the courage and firmness of Elisabetta preserved her, and after the deaths of Alexander and Cesare, Guidobaldo was restored to Urbino. He was, however, forced a second time to resign his duchy by Pope Leo X. Elisabetta died in Mantua in 1526, having survived her husband eighteen years. Count Baldassare Castiglione in his work, 'The Cortigiano,' thus describes the Court of the Duchess of Urbino :—'Here were found united the utmost decorum with the greatest freedom, and in her presence the games and laughter, and even the most witty sallies, were tempered by that modesty and dignity which governed all the words and actions of the Duchess; for in her very jests and merriment she could be known to be a lady of high breeding, even by those who had never before seen her, and her influence on all surrounding her was such, that all seemed moulded to her quality and ways, and each strove to imitate her bearing or follow her example in that refinement of manners which they acquired from the presence of so accomplished a lady.'[1] The peculiar ornaments on the borders of her dress in this relief were probably emblems

[1] *Il Cortigiano*, by Count Baldassare Castiglione.

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relating to her horoscope, or were symbolical of her virtues, a custom not unusual in those days. The original of this portrait may be seen in the collection of medals of the House of Urbino in the Gallery of the Uffizi.

A little lower down to the right of this relief is the portrait of Elisabetta's father-in-law, Federigo di Montefeltro, easily recognised by his broken nose; to the left is a singularly life-like portrait of Galeazzo Maria Sforza, Duke of Milan; he visited Florence in 1471, to conclude a treaty with Lorenzo de' Medici, who on this occasion displayed a magnificence exceeding anything ever witnessed in that age; Galeazzo was a cruel, bad man, and was murdered in the church of St. Stephen at Milan in 1476. Beneath the portrait of Elisabetta is a relief by Andrea Verocchio, the master of Leonardo da Vinci, and represents the death in childbirth of Selvaggia di Marco of the family of the Alessandri in 1476, while her husband Francesco Tornabuoni was in Rome; he caused a beautiful monument to be erected to her memory in the church of Santa Maria sopra Minerva, of which nothing now remains but this relief, which was brought to Florence.

On the walls of this room are five other reliefs, representing scenes from the life of San Giovanni Gualberto, the founder of the Monastery of Vallombrosa. The artist was Benedetto da Rovezzano (1474–1552), who was born in a village not far from Maiano in the neighbourhood of Florence, from whence came another sculptor, also of the name of Benedetto. These reliefs were made for the monastery of the Salvi near Florence, where they were grievously injured by the troops of the Prince of Orange during the siege of 1529. The subjects are as follows: first, the translation or conveyance of the saint's body to its place of burial, when the blind and the halt were brought to be healed. Secondly, an incident in the saint's life: San Giovanni Gualberto was a determined enemy of simony in the Church. 'Pietro of Pavia, a man of infamous character,' as related by Mrs. Jameson, 'having purchased the archbishopric of Flor-

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ence, he was denounced by Gualberto. Pietro in revenge sent a band of soldiers who burnt and pillaged the Monastery of San Salvi and murdered several of the monks.' Another relief represents St. Peter Igneus, a Vallombrosian monk, who, after receiving the blessing of Gualberto, submitted to the ordeal of fire in front of the Badia at Settimo near Florence, to disprove the accusations raised against his master by the Archbishop of Florence, Pietro of Pavia, who was in consequence deposed. Fourthly, San Giovanni Gualberto, exorcising a demon which had tormented one of his monks upon his sick bed ; and finally, the death of the saint. This last relief has, however, been attributed to a scholar of Rovezzano. The elegant friezes with arabesques in this room are likewise by Rovezzano, and were intended to adorn the chapel which contained the reliefs.

On the left wall a relief of the youthful head of St. John the Baptist, with lips apart, and wide open eyes, is by Donatello; two small reliefs are by Pierino da Vinci (1520?–1554?), and by Mino da Fiesole (1431–1484). At either corner are busts : one represents Pietro Mellini, at whose expense Benedetto da Majano carved the pulpit of Santa Croce ; the other, Matteo Palmieri, an historian, better known by the 'Decamerone' of Boccaccio, as the tales are supposed to have been related in the garden of his villa near Florence. Between the windows is the statue of an angel playing the violin, attributed to Niccolà Pisano (1205?–1278), refined in form, and graceful in action, and well worthy of attention.

In the centre of the room is Donatello's statue of St. John the Baptist. The statue has a painfully famished appearance, whilst displaying wonderful skill and knowledge of anatomy, as well as power of expression. The lines of composition are agreeable on whichever side the statue is seen, and the rough, bold touches, which give surface to the camel's hair garment, aid, by their contrast, the effect produced by the high finish and polished surface of the head, body, and limbs ; the large eyes, pinched nose, and contracted brow, the body inclined back-

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wards, to balance the tottering limbs, remind the spectator of the sufferings caused by the long fasts of the ascetic, and these details are given with truly Florentine dramatic power, though defective in that poetic feeling which should have represented the grandeur of the prophet, rather than the infirmity of the man.

In one corner of this apartment is the bust of Rinaldo della Luna, by Mino da Fiesole. The Luna family had an apothecary's shop, and adopted this name from the sign of their pharmacy.

In the centre of the last room are four statues, three of which are of great interest. St. John the Baptist, by Benedetto da Maiano (1442–1497), though attenuated, has much elegance, and a sweet youthful expression; the hands are graceful; it is simple in attitude, and has a look of inspiration; the sandals, the hair, and the garment of camel's hair have been gilt. This statue is not as correct, but more agreeable, than that of Donatello in the second room. The sketch by Michael Angelo, called here Apollo, but more probably intended for St. Sebastian, is a marvellous proof of the power of the artist who, in an unfinished work could convey an idea of so much life and even beauty. A young Bacchus by Sansovino, though graceful, is rather affected; he is crowned with vine leaves, and is looking at the cup he holds in his hand.

To the left of the entrance to this room is a bust, called Macchiavelli, but the portrait is not authenticated; another bust, that of Pier il Gottoso—the Gouty—the son of Cosimo Pater Patriæ, and father of Lorenzo the Magnificent, is the work of Mino da Fiesole.

In the centre of this wall is a marble relief of a Madonna and Child, also by Mino da Fiesole.

Facing the windows is a very beautiful marble relief of the Holy Family, by Antonio Rossellino (1427–1479?). The Virgin is adoring the Child; St. Joseph beside them; and, in the distance, the angel is announcing the good tidings to the

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shepherds ; ten heads of lovely seràphim surround the whole. Below is a frieze, Children sustaining a Garland, by Jacopo della Quercia, which once formed part of the monument to Ilaria Guinigi at Lucca, so much praised by Ruskin in his 'Modern Painters.'

To the left is a relief representing Faith, by Matteo Civitali of Lucca (1455–1507). Civitali was one of the best sculptors of his age, rich as it was in artists of genius ; his most important works are in his native city ; but this refined and graceful figure, simple, and filled with religious fervour, may give some idea of the master. On the other side is a Madonna and Child, by Andrea Verocchio.

Near this is a very good statue of a youthful St. John, by Rossellino.

On the wall facing the entrance is a fine marble sketch in relief, by Michael Angelo, of the Madonna and Child, grand in outline, yet possessing a grace and tenderness which has only its equal in the group of the same artist in San Lorenzo ; a winged cherub forms the diadem of the Virgin. On either side of this composition are busts by Donatello. The mask of the Satyr was chiselled by Michael Angelo when a boy of fifteen, and Vasari relates of him the following anecdote : Michael Angelo, when studying in the gardens of Lorenzo de' Medici, near the present Piazza di San Marco, undertook to copy the mask of a Faun from the antique. He had just left the school of Ghirlandaio, and had hardly yet learnt the use of the chisel. His work was, however, so excellent as to attract the notice of Lorenzo, who observed the boy had not made a servile copy from the original, but had opened the mouth and shown the tongue and some of the teeth. Lorenzo, however, remarked that old people usually lost their teeth ; and no sooner had he left the garden than Michael Angelo broke off one tooth, and worked at the socket until he had given it the exact appearance of the gum where the tooth had dropped out.

A sarcophagus, belonging to early Christian art, on which

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the history of Jonah is represented, is beneath this; it was found in the ancient Monastery of San Pancrazio in Florence, where it had been used for burial by the Temperani family, who were a branch of the Buondelmonti; their arms, a lion rampant with wheels, such as are frequently found on Etruscan monuments, is in the central compartment. The sarcophagus was removed from San Pancrazio, and used as a trough for a drinking fountain, at one angle of the Bargello, as before mentioned: from thence it was transferred to the Gallery of the Uffizi; and was recently brought to the Museum of the Bargello.

Above this sarcophagus is a relief of the martyrdom of St. Andrew, which is attributed to Michael Angelo. The fine, unfinished bust of Brutus, to the left, is one of his undoubted works.

To the right is a bust of Giovanni delle Bande Nere. Above, on either side, are two marble *comunicatorii*, or shrines, to hold the bread and wine. The sculpture on them is most delicately wrought. The reliefs of St. Peter led from prison, and St. Peter's Martyrdom, are by Luca della Robbia.

In a corner near the window is the bust of Battista Sforza, by Bernardo Rossellino (1409–1464), taken from a cast after death; Battista was the wife of Federigo di Montefeltro, and the mother of Guidobaldo, Duke of Urbino. Her portrait, with that of her husband, by Piero della Francesca, are described in the Room of the Old Masters in the Uffizi Gallery.

Between the windows is a rude alto-relievo, Pope Leo III. crowning Charlemagne.

CHRONOLOGY.

	A.D.
Arnolfo di Cambio	*b.* 1232; *d.* 1310
Bandinelli, Baccio	*b.* 1488; *d.* 1560
Bargello built	*c.* 1250
,, enlarged by Agnolo Gaddi	1330
,, burnt	1330, 1332 *and* 1342
,, office created	1313

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A.D.

Benedetto da Majano . . . . . *b.* 1442; *d.* 1497
,, da Rovezzano . . . . . *b.* 1474; *d.* 1552
Benevento, battle of 1266
Bologna, Giovanni da . . . . . *b.* 1524; *d.* 1608
Boschi, Fabrizio . . . . . *b.* 1570 (?); *d.* 1642
Brienne, Walter de, Duke of Athens . . . . . *d.* 1358
,, tyrant in Florence 1342
Brunelleschi, Michael Angelo . . . . . *b.* 1470; *d.* 1564
Calabria, Charles, Duke of, in Florence 1326
Callot, Jacques . . . . . *b.* 1592; *d.* 1635
Captains of Guelphic party created 1267
Castagno, Andrea di . . . . . *b.* 1390; *d.* 1457
Cellini, Benvenuto . . . . . *b.* 1500; *d.* 1571
Cigoli, Ludovico Cardi . . . . . *b.* 1559; *d.* 1613
Ciompi, insurrection of 1378
Civitali, Matteo . . . . . *b.* 1455; *d.* 1507
Cosimo I., Medici, reigned . . . . . 1537—1574
Cosimo III., Medici, reigned . . . . . 1670—1723
Dante Alighieri . . . . . *b.* 1265; *d.* 1321
Danti, Vincenzio . . . . . *b.* 1530; *d.* 1576
Donatello . . . . . *b.* 1386; *d.* 1466
Donati, Corso, killed 1308
Ferdinand II., Medici, reigned . . . . . 1621—1670
,, III., Austrian, reigned . . . . . 1790—1824
Finiguerra, Maso . . . . . *b.* 1426; *d.* 1464
Frederick Barbarossa, Emp. . . . . 1122—1190
Frederick II., Emp. 1250
Gaddi, Agnolo . . . . . *d.* 1396
Ghiberti, Lorenzo . . . . . *b.* 1378; *d.* 1455
Ghirlandajo, Benedetto . . . . . *b.* 1458; *d.* 1497
,, Domenico . . . . . *b.* 1449; *d.* 1494
Gibbons, Grinling . . . . . *d.* 1721
Giotto . . . . . *b.* 1266; *d.* 1366
Giudici alla Ruota created 1502
Guido Novello, Podestà 1260
Lapi, Nicolò, executed 1530
Leopold II., Austria, G. D. . . . . 1825—1859
Macchiavelli, Nicolò . . . . . *b.* 1469; *d.* 1527
Medici, Cosimo, Pater Patriæ . . . . . *b.* 1389; *d.* 1464
,, Giovanni delle Bande Nere . . . . . *b.* 1498; *d.* 1526
,, Lorenzo the Magnificent . . . . . *b.* 1448; *d.* 1492
,, Silvestro dei, Gonfaloniere in 1378

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A.D.

Mino da Fiesole . . . . . *b.* 1431 ; *d.* 1484
Pierino da Vinci . . . . . *b.* 1520 (?) *d.* 1554 (?)
Pisano, Nicolò . . . . . *b.* 1205 ; *d.* 1278
Pietro Leopoldo, Austrian, G. D. . . . . 1765—1790
Plague in Florence 1416
Podestà first created 1158
Pollajolo, Antonio . . . . . *b.* 1429 ; *d.* 1498
Quercia, Jacopo della . . . . . *b.* 1371 ; *d.* 1438
Robbia, Luca della . . . . . *b.* 1400 ; *d.* 1482
Robert d'Anjou, King of Naples, reigned . . . . 1309—1343
Rossellino, Antonio . . . . . *b.* 1427 ; *d.* 1479
,, Bernardo . . . . . *b.* 1409 ; *d.* 1464
Rossi, Vincenzio . . . . . *b.* 1525 ; *d.* 1587
Sansovino, Andrea Contucci . . . . . *b.* 1460 ; *d.* 1529
Vecchietta, Il . . . . . *b.* 1412 (?) *d.* 1480
Zumbo, Gaetano Giulio . . . . . *b.* 1656 ; *d.* 1701

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CHAPTER XX.

THE UNIVERSITY OF FLORENCE.

MUSEUMS OF NATURAL SCIENCE—THE TRIBUNE OF GALILEO.

THE University of Florence, according to Matteo Villani, dates from the fourteenth century, when it was decreed by the Republic that Chairs of Philosophy, Rhetoric, and other branches of knowledge should be founded, in the hope thereby to restore some prosperity to the city, and induce those who had abandoned Florence, after the frightful visitation of the Plague in 1348, to return and inhabit the town. The studies of civil and canon law, as well as of theology, were to be specially encouraged. A revenue was assigned from the public funds, in order to obtain the services of the most distinguished professors from all parts, and the first lecture was delivered on November 6, 1348. Boccaccio, on this occasion, was despatched to Padua with a letter to Petrarch from the Prior of the Arts, and the Gonfalonier of Florence, cancelling the act of banishment which had been unjustly imposed on him, and requesting him to return, and assume the direction of the infant university. Petrarch thought fit to decline this offer, but expressed his gratification at the flattering terms in which the letter had been written.[1]

In order to protect the interests of the institution, it was decreed at this early period that any Florentine studying at a foreign university should be liable to a penalty; and about this

[1] See *Mémoires de Pétrarque, par l'Abbé de Sade*, vol. iii., p. 129.

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same period (1349) Pope Clement VI., who was then resident in Avignon, granted a bull, confirming the privileges of the Florentine University, and, to the infinite satisfaction of the Florentines, declared it to be on an equal footing with those already established at Paris and Bologna. In 1378, seventeen professorships already existed in the 'Studio Fiorentino,' as the Institution was called; and a Chair for Greek, as well as another for Commentaries on Dante was shortly added. The lectures were delivered in houses attached to the Duomo, or Cathedral; but there was no special building appointed for the residence of the students and professors until the following century, when Niccolò d' Uzzano, a wealthy Florentine citizen, already mentioned, made a bequest at his death, in 1432, for a building to accommodate fifty students, under the patronage of the Guild of Foreign Wool—*Calimala.*

In 1483, the foundations for a college were laid in the Piazza San Marco, on the site now occupied by the museums and lecture rooms, which have been recently arranged for the same object. The Via della Sapienza—'Street of Learning'—was so named from this early college. The building for Niccolò d' Uzzano's college, however, had hardly commenced when wars exhausted the Republic, and the funds were appropriated and expended for very different objects. The lectures were for a long period delivered in one or other of the numerous convents or churches of Florence, at the discretion of the professor who happened to be in office, and several courses on Dante's Divine Comedy were given in the church of San Stefano, near the Ponte Vecchio, as well as in the cathedral.

In 1366 it was decreed that the Rector of the University should always be of foreign extraction, a proof of the cautious spirit evinced from very early times in Florentine institutions; and until 1417, the officers appointed to superintend the organisation of the University had but a single year of office, which was afterwards commuted into a triennial tenure. The visit of Charles VIII. of France to Florence, in 1494, was for a time

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seriously detrimental to the interests of the university, which continued to languish during the divisions of the city, following the preaching of Savonarola, although Cosimo Pater Patriæ and his successors were firm and ardent patrons of the institution, which thus kept its ground century after century through various vicissitudes. Among the distinguished professors of the Florentine University we may name Filippo Villani, who lectured on Dante; Carlo Marsupini, on Literature; Cristofano Landino, on Classic Literature; Marsilio Ficino, on Greek; Naldo Naldi, on Literature; Pier Vettori, Professor of Greek and Latin; Benedetto Varchi, Poet and Historian; Evangelista Torricelli, the celebrated geometrician and inventor of the barometer; Vincenzio Viviani, also a celebrated geometrician, and the pupil of Galileo; Francesco Redi, a physician and writer on Natural History, perhaps best known by his comic epic, 'Bacco in Toscana'; Pier Anton Micheli, the distinguished botanist; Antonio Cocchi, botanist and physician; and Giovanni Targioni Tozzetti (1712–1783), also physician and botanist, the first of a family which has furnished several eminent men of science to Tuscany.

In 1807 the Queen of Etruria, Elisa Buonaparte Bacciocchi, added a School of Public Instruction, and founded Chairs of Astronomy, Physics, Anatomy, Zoology, Mineralogy, Botany and Chemistry, which on the restoration of the Grand Duke, Ferdinand III., in 1814, were temporarily suppressed. In 1833, however, after the accession of the last Grand Duke, Leopold II., they were re-established, with the exception of that of Botany, which was only renewed in 1842, when the distinguished botanist, Professor Filippo Parlatore, a Sicilian by birth, was appointed to fill this chair. After the accession of Victor Emanuel in 1859, the institution for more advanced studies —*Studii superiori*—was founded, with Chairs of Geology, Metallurgy, and Mining. For many years the courses of Literature, History, Philosophy, and Languages were under a separate direction from those on Natural Science, and the lectures were

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delivered in different buildings. The institution at San Marco now (1884) in process of organisation, is intended to combine all the branches of study under one roof. Some time, however, must elapse before the botanical and zoological collections can be moved from the institution in the Via Romana, where lectures on these subjects continue to be delivered. The ethnographical collection contains a vast number of crania (skulls), which have been arranged under the direction of Professor Mantegazza; the collection is at present in a suite of rooms in the Via Gino Capponi, formerly Via San Sebastiano, near the SS. Annunziata. The buildings at San Marco were for many years used as Grand Ducal stables, and more recently for cavalry barracks; but they have been entirely remodelled and renewed for the reception of the palæontological and mineralogical collections, which are placed on the ground floor of the establishment, where there is abundance of light, and where they are admirably arranged for the use of students.

The Palæontological Collection from Central Italy is extremely valuable. It was first formed by order of the Government from materials already existing in the Museum, and in the third Scientific Congress held in Florence, a resolution was passed to add minerals and geological specimens from all parts of Italy, to be arranged geographically, according to the geological divisions of the Peninsula—the fossils following the rock specimen of each formation, and the minerals in like manner illustrating the formation, and distributed according to a consecutive system. That part which exhibits the minerals of all countries is very rich, though less remarkable for number or variety than for the beauty of the specimens. Those from the Island of Elba are among the most valuable of the whole collection. The Museum is also enriched by gifts from Prince Demidoff.

The Geological Collection is in two divisions—the general collection, and that intended to exhibit the rock formations of

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Italy. The most important specimens belonging to the first of these divisions are from Hungary—Kaiserstühl—and from Egypt. As an appendix to these is a collection of geological specimens applied to the useful arts, the most important of which are the Italian marbles, cut and polished, which received the Premium at the London Exhibition of 1861.

The Palæontological Museum of Central Italy consists chiefly of fossil mammalia, but it is also well supplied with other fossils from the Tertiary deposit. Professor Cesare d' Ancona is now engaged in writing on the Pleiocene formation of Italy.[1]

The fossil mammalia belong chiefly to the Pleiocene and Post-Pleiocene deposits of the Arno valley, and most of them are derived from the lake which formerly existed between Incisa and Montevarchi. The most important are those of elephants, hippopotamuses, rhinoceroses, which abounded in Italy during the Pleiocene period, and some very valuable specimens of fossil monkeys, which deserve special attention.

The celebrated fossil human skull from the neighbourhood of Arezzo is also here.

The collection has some fine specimens of the great bird of New Zealand, the Dinornis, and several allied genera. *D. giganteus*, from the Post-Pleiocene deposits of Canterbury, New Zealand, is a wonderfully perfect specimen. Except one example in the Museum of Milan, it is unique in Italy.

An important feature in the collection, remarkable for the beauty and number of the specimens, are the fossils from the Pietra-forte, belonging to the Upper Cretaceous formation. Some fossils from the Secondary formation of Tuscany, almost unique of their kind, were collected by the exertions of the former Professor, Cocchi.

This collection has been noticed by some of the most eminent European naturalists, especially by the late Dr. Hugh Falconer, who published numerous observations on the fossils of the Florentine Museum.

[1] *Malacologia pliocenica Italiana*, by Cesare d' Ancona.

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Visitors to Florence interested in its geology, and desirous to know something of the formations in the vicinity of the city, are recommended to visit the quarry of Monte Ripaldo, outside the Porta Romana, where they will find an excellent display of the Upper Cretaceous rocks, known as Pietra-forte; as well as the quarries on the banks of the Arno below Florence, between Signa and Montelupo, which exhibit the rock called 'Macigno,' a very curious siliceous sandstone, with singular black patches scattered through it. 'Macigno' also appears in the quarries near Fiesole. Nummulites, indicating Eocene Tertiary strata, occur near the village of Mosciano, about five miles south of Florence. The later Tertiary deposits include vast beds of lignite, and are displayed on the railway cutting near San Giovanni, about half way between Florence and Arezzo.

The serpentines of Italy, which merit the attention of geologists, occur at the village of the Impruneta about eight miles south of Florence, and again at Monte Ferrato, about two miles north-west of Prato, from whence the green marbles in the Duomo and other Florentine churches have been extracted.[1]

Museums of Botany and Zoology.

The Palace in the Via Romana in which the natural history collections are preserved, originally belonged to the Bini family, but passed through several hands before the year 1795, when the Grand Duke Pietro Leopoldo purchased the building from the family of the Torrigiani. This energetic sovereign employed the Abate Felice Fontana to collect objects illustrative of natural history, and afterwards appointed him Director of the Museum, which was opened to the public in the year 1780.

Within the court of the building is the skeleton of a whale. A statue of Evangelista Torricelli, the inventor of the barometer, born at Faenza in 1608, is at the foot of the staircase. Torricelli became acquainted in Rome with a pupil of Galileo, and

[1] We are indebted for these observations to Professor N. S. Shaler, of Harvard College, Cambridge, U.S.

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was welcomed hy the great philosopher to Florence, where, after his death, Torricelli was appointed Court Mathematician, but he died young.

On the first floor are the Lecture-rooms, Herbariums, Botanical Library, and a very interesting collection of Natural Products of Plants used for medicine and art.

Though not equal in size to the similar collection in Kew, founded by the distinguished botanist, the late Sir William Hooker, this is very complete. Professor Filippo Parlatore began this collection, as well as the Herbarium of Central Italy, in 1842, and obtained specimens of flowers, fruit, and seeds from the botanical gardens attached to the Museum, as well as from Italian and foreign botanists. When the Professor was one of the jurors at the great Exhibitions of Paris and London of 1855, 1862, and 1867, and at the Italian Exhibition of 1861, he obtained great additions to the collection; when chosen Director of the Museum, he sent a circular to the Italian Consuls in all parts of the world, to request their assistance in contributions of natural products from every place in which they were stationed. By these means the collection of vegetable products has become singularly rich and important, including specimens preserved in spirits of wine; woods, starches, sugars, oils, gums, resins, balsams, textile fibres, &c., with manufactures of all kinds, such as ropes, cloths, hats, fans, carpets, boxes, and articles of dress, as well as everything applicable to medicine or the industrial arts. There are, besides, drawings and photographs of various useful, important, or singular plants; the dragon tree of Teneriffe, the Mexican cypress, the Raphia palm of Madagascar, and the palm which produces the vegetable ivory, the Kauri pine of New Zealand, &c.—a section of the trunk of this pine is exhibited, which is nearly eight feet in diameter.

Besides these, there is a very rich collection of cereals and grasses, such as serve for brooms, matting, &c.; the Italian reed, *Arundo Donax*, so familiar to every traveller crossing the

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Alps into Italy; the sheaths of the Indian corn, which, from their elasticity, are used for under-mattresses—*Sacconi*; the *Coix Lachryma*, Job's tears, the seeds of which are used for rosaries; the papyri of Syria and Syracuse—*Cyperus syriacus*—on which Professor Parlatore published a pamphlet to prove this papyrus to be a different species from that of Abyssinia and Nubia; also the tubers of the *Cyperus esculentus*, eaten in Sicily and from which a refreshing drink can be obtained.

Among the specimens of the bulrush tribe are Typha found in marshes all over Europe, and used in Tuscany to protect the oil and wine flasks, and for ropes; also specimens of *Typha angustifolia, L.*, which the Sicilian peasants use for candles; and the product of the Palmi di San Pier Martire—*Chamærops humilis, L.*, from Algeria and Sicily.

The Oricello, or Orchil, is a lichen most worthy of notice, because of the beautiful amaranth colour obtained from it, and from which the family of Rucellai, or Oricellai, who first introduced the dye into Florence, took their name. There are good specimens of lichens which grow on the lavas of Etna and Vesuvius, collected by Professor Parlatore; and a fine specimen of the *Pietra Napolitana* of the Apennines, or Fungus Stone, which, when soaked in water for a certain time, produces good edible fungi, and whose nature has occasioned much discussion among naturalists.

All these products are arranged in the natural order, beginning with the Cryptogams, proceeding to the Monocotyledons, and ending with the Dicotyledons. The families to which the plants belong are marked on the cases, and each specimen has the common as well as scientific name attached, with its locality, the name of the donor, and the date.

The botanical preparations in wax are especially interesting; the natural proportions are greatly enlarged: in one case is a magnificent representation of the anatomical structure of the Truffle; also of the Fungus, *Oïdium Tuckeri*, which causes the vine disease, made under the direction of Professor Amici; as well as that of the minute fungi which attack both the vine and

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the rose: some of the most beautiful of these wax specimens represent the fecundation of the Gourd and Orchids.

Another case contains very interesting coloured plaster casts of fungi.

This collection is very rich in specimens of the Coniferæ and Gnetaceæ, illustrated by Professor Parlatore in his monograph of these families of plants, which forms part of the great work —the *Prodromus*—of De Candolle. There are also various specimens of cottons, with coloured illustrations; and woods and fruits of Borneo, contributed by Signor Odoardo Beccari. China, Japan, and Australia are all here represented, with rare specimens from Central Africa, Angola, and Benguela, added by the German naturalist, Mr. Welwitsch.

Beyond the rooms containing the collection of plants and vegetable products, is the valuable Central Herbarium,[1] which owes its existence to Professor Parlatore, who on his first arrival in Florence found only a few packets of plants collected by the traveller Giuseppe Raddi, but generously bestowed his private Herbarium, already very rich in specimens, on the Museum, and to the end of his life devoted all his efforts to add to the collection. This Herbarium continues to increase the number of its specimens under the present Professor of Botany, Professor T. Caruel. It is arranged now according to the *Synonymia botanica* of Pfeiffer. The Museum also contains the valuable Herbarium of Mr. Philip Barker Webb, which, according to his desire when he left it to the institution, is kept separate from the Central Herbarium, and is arranged according to the system of De Candolle. This Herbarium has been enriched by contributions from Kew, chiefly Indian specimens; also by 548 species from Brazil, the gift of Professor Wittrock, of Stockholm. Mr. Webb travelled over a large portion of Europe and Asia Minor, accompanied by Monsieur Berthollet; they published a valuable work on the Canary Islands, which they also visited.

[1] The term central has no application to Central Italy, but was given by Professor Parlatore to denote that it was the chief herbarium.

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In the winter of 1848 Mr. Webb arrived in Florence, and he was so much impressed with the value of the botanical collection, as well as with the interest taken in the Museum by the Grand Duke Leopold II., that, at his death, he bequeathed his own large and rare collection of dried plants to this prince, and desired by his will that a house he had recently purchased in Paris should be sold, and the profits invested to produce an annual sum for additions to the botanical section of the Museum.

His portrait hangs in one of the rooms. Mr. Webb was a personal friend of Professor Parlatore, and as a token of friendship and esteem, he also bequeathed to the Museum his valuable botanical library of above four thousand volumes.

The Museum contains several small Herbariums of peculiar value, having been collected by botanists prior to Linnæus.

The Herbarium of Andrea Cesalpino is supposed to be the oldest in existence; its date is about 1563. Cesalpino was born at Arezzo, in 1519, and became Professor of Botany and Medicine in his native city; he was afterwards chosen physician to Pope Clement VIII., and died in Rome in 1603. He was one of the first who arranged his specimens according to a classification founded on the organisation and fructification of the plant. His Herbarium, preserved in the Florentine Museum, was made for one of the Tornabuoni family, as appears in a letter written by him from Pisa in 1563. The specimens, which are very small, are pasted on half-sheets of strong, coarse, white paper, which Professor Parlatore had bound into folio volumes. Each specimen has its Greek, Latin, and Italian name, written by Cesalpino himself; there is no attempt at systematic nomenclature, and nothing of system visible in the arrangement, but an index in the collector's handwriting is prefixed to the volume. This Herbarium belonged to the Palatine Library until 1844, when the Grand Duke Leopold II. presented it to the Museum of Natural History.

The Herbarium of Pier Antonio Micheli is no less valuable. Micheli, born in Florence in 1679, died in 1737. His volumes

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of manuscripts and drawings were purchased by the late Professor Targioni Tozzetti; among these last, are a vast number of coloured drawings of fungi. Micheli was the first to discover that fungi were edible, and he has been called the precursor of Linnæus. His Herbarium was bought by the Grand Duke in 1845, from the family of Targioni Tozzetti, to increase the collections in the Museum.

A small volume is preserved here, containing a few plants, with their names in autograph, by Linnæus, Thunberg, Swartz, and Acharius.[1]

Here are also the Herbariums of Pavon, Labillardière, Desfontaines, and Mercier. Pavon made his collection in Peru and Chili. Labillardière accompanied La Perouse on his expedition to New Holland. He was taken prisoner by the Dutch, and his collections were brought to England; but, through the generous intervention of Sir Joseph Banks, they were restored to Labillardière without being opened; lest, as Sir Joseph wrote to Jussieu, 'a single botanical thought should be taken from him, who had gained them at the risk of his own life.' Labillardière died in 1834, and his Herbarium was bought by Mr. Webb. It is especially valuable, because containing the description of each plant in Labillardière's own handwriting, afterwards published in his works.

René Desfontaines was the master of De Candolle; he collected 1,600 species in Tunis and Algeria, and discovered 300 new ones. Mr. Webb purchased his Herbarium for 6,000 francs. Philippe Mercier was a Genevese.

The rich collection of fossil plants, some of which are wanting in the botanical cabinets of the capital cities of Europe, was begun by Professor Parlatore, and possesses already more than 4000 valuable specimens. Among these, the most note-

[1] Charles de Linné (Linnæus), born at Roeshult, Sweden, 1707, died in 1778. Charles Peter Thunberg, Swedish botanist, pupil of Linnæus, Professor at Upsala; died 1798. Olaus Swartz, born 1760; died 1817. Eric Acharius, born in Sweden 1757, one of Linnæus's best pupils; died at Upsala in 1819.

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worthy are the fossils of the Carboniferous formation from the mines of Mercurio di Iano, near Volterra, and the fossil plants from the vicinity of Sinigaglia; besides those of the Travertine deposits and of the Miocene formation of Tuscany, and from many formations in other parts of Italy, including the Permian formation of the Brescian territory. The splendid collection of large palms from the country around Verona and Vicenza formerly belonged to the naturalists Massalongo and Visiani; the impressions of plants from the lava of the Island of Lipari; those from the supposed Carboniferous strata of the Tarantaise which shine like silver, because covered by a strata of talc, are all important; as well as the great collection from the Miocene of Switzerland, illustrated by the late Professor Heer, with many fossil impressions from the Carboniferous strata of France, Belgium, England, and Germany; those from the Tertiary of New Zealand, and the models in plasterof many fruits and unique specimens, with stemsof trees from all parts of the world.

On this same floor, Professor Henry Giglioli[1] has arranged a most valuable collection of the vertebrated Fauna of Italy, ranging from the Alps to the lower regions, and islands of South Italy, including Sardinia. This collection is as nearly complete as is possible in specimens of known species, since only twenty-seven species of birds and fishes are still (1883) wanting; and these specimens are very rare and only occur accidentally within the boundaries of the Italian kingdom. Those exhibited embrace a remarkable combination of Arctic and African types.[2]

[1] Professor of Natural History—Department of the Vertebrata.

[2] On December 31, 1882, the official Report of the specimens contained in this branch of the Museum was as follows :—20,362 specimens, representing 1,087 species thus distributed :

MAMMALS,	1,729 specimens,	representing	95 species
BIRDS,	2,080 ,,	,,	414 ,,
REPTILES,	2,644 ,,	,,	41 ,,
AMPHIBIA,	1,857 ,,	,,	21 ,,
FISHES,	12,052 ,,	,,	517 ,,

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There are good specimens of the wild boar, ibex, moufflon of Sardinia, chamois, wolf, fox, badger; hares and ermines in their winter and summer skins, seal, otter, marmot, porcupines, hedgehogs, mice, &c. There are also many bats; one small variety of African type, with a savage bull-dog countenance, inhabits the church of San Lorenzo, in Florence. Two others make their home in the cathedral. The birds are well represented; eagles, owls (including the little 'Chiù' owl, whose cry is so familiar to the traveller in Italy), falcons, crows, many singing and marsh birds, and a beautiful specimen of the flamingo from Sardinia. Serpents, tortoises, toads, and lizards are also here; some very large specimens of the old Greek type of dolphin, the Mediterranean shark, and the ray-fish. Torpedo or electric fish, the sturgeon, tunny fish, also the *Luphotis cepedianus*, a very singular fish, of which this is the only specimen hitherto found in the Mediterranean.

The celebrated wax anatomical preparations on the second floor of this Museum are especially interesting. This art was first brought to perfection by a Sicilian noble, Gaetano Giulio Zumbo, born in Syracuse, 1656. The report of his wonderful skill in wax-modelling having reached the ears of the Grand Duke Cosimo III., Zumbo was invited to Florence; some time later he left Tuscany for Marseilles, where he lived under the patronage of Louis XIV., and died in 1703.[1] The anatomical preparations of the structure of the torpedo illustrate the experiments made by Tain and Matteucci on animal electricity. The representations in wax of the magnified anatomy of the lobster, cuttle-fish, earth-worm, and the tongues of molluscs, are well deserving of attention; there is likewise the egg in the several stages of the chicken's development; the anatomy of various types of vertebrated animals, the cat, goat, rabbit, cod-fish, &c. In adjoining rooms are exhibited specimens of human anatomy, among which are wax models of the muscles,

[1] Several small waxen figures of Zumbo have already been mentioned in the description of the Bargello.

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ligaments, and cartilages, beside skeletons; the last are, however, of small value, since the bones themselves can be so easily obtained.

The zoological and anatomical museums are on this floor. The visitor passes through a succession of small rooms containing a large collection of insects, under the care of Professor Targioni Tozzetti,[1] who represents the third generation of a race of illustrious naturalists; beyond these rooms, are corals and madrepores, and finally the Mammalia. In one room is a remarkably fine example of the Tuscan wolf; also a good specimen of the wild boar of the Maremma, the moufflons or wild sheep from Sardinia and Corsica, and very fine specimens of fish from the Mediterranean, both stuffed and preserved in spirits; the Globo-cephalus, with its skeleton, and the pilot-whale found at Orbitello. The collection of birds is tolerably large, and remarkably well prepared.

Attached to the Museum, and adjoining the Boboli, is the Botanic Garden. The first Botanical Garden in Florence was that which bears the name of the *Orto dei Semplici*, or Herbal Garden, near San Marco, in the Via del Maglio, now Via Lamarmora. It was established contemporaneously with those in Pisa and Padua in the sixteenth century. Later, it was for a time given for the use of the students belonging to the Hospital of Santa Maria Nuova; about ten years ago, however, it was again used as a Botanical Garden. The garden near the Boboli, and attached to the Botanical Museum, was commenced by the Grand Duke Pietro Leopoldo, a few years after the foundation of the Museum, and was considerably enlarged by Ferdinand III., whose favourite study was botany, and who therefore added the hot-houses, and enriched the garden with a collection of foreign plants, some of which were imported by the Botanist Raddi, who was sent by Ferdinand to explore the vast Empire of Brazil. Under the direction of Professor Ottaviano Targioni Tozzetti, and by the aid of the gardener

[1] Professor of the Invertebrate Department of Natural History.

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Berni, and afterwards of the gardeners Giuseppe and Antonio Piccioli, the gardens were entirely re-formed and nearly doubled in extent; when in 1842 Professor Parlatore was called to the Chair of Botany, they again underwent improvements to adapt them better for scientific study.

There is a collection of Palms, Cycadeæ, Conifers, Tree-ferns, Aroideæ, Orchids, Dracænæ, &c. Among the rare plants are, the Pachira, Anda, Hura, Psidium, Pandanus, Cycas, Araucaria, and various species of Cinnamon, Quassia, Cinchona, Ipeçacuanha, Coca, Nux vomica, Nepenthes, Bursera gummifera, Anacardium, Mango.

The Tribune of Galileo and Museum of Physical Instruments.

Within the Palace assigned to the Museum of Natural History in the Via Romana is a small Temple on the first floor, which was dedicated by the last Grand Duke of Tuscany, Leopold II., to the memory of the celebrated Galileo Galilei, one of the greatest of experimental philosophers, who was born at Pisa in 1564, and died in Florence in 1642.

In the vestibule of the Tribune are marble busts of the Medicean Grand Duke Ferdinand II., of his brother Cardinal Leopold de' Medici, of the Austrian Grand Duke Pietro Leopoldo, and of the last Grand Duke Leopold II., all of whom were patrons of physical science.

In the centre of the Tribune is the statue of Galileo, by Aristodemo Costoli, a modern Florentine sculptor.

On either side of the statue of Galileo, are busts of his principal disciples, Benedetto Castelli, Buonaventura Cavalieri, Evangelista Torricelli, and Vincenzio Viviani.

The walls of the Tribune are decorated with medallions, containing bas-reliefs of others of his disciples, and painted with frescoes representing incidents in the life of the philosopher.

Some of Galileo's most valuable instruments are exhibited in cases or niches. Among the most interesting are the first

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two telescopes constructed by himself in 1609, when he held the Chair of Mathematics in Padua. The Venetian Senate, as a reward for this invention, confirmed him in his professorship for life. It was by means of one of these telescopes that he discovered the satellites of Jupiter. The Grand Duke Ferdinand I. of Tuscany desired to possess this instrument, but it was only after the death of Galileo that it became the property of his son Cosimo III.

Here is also the first microscope invented by Galileo, the same year as his telescope, 1609, and presented by his disciple Vincenzio Viviani; and the loadstone magnet, which the great philosopher used in his experiments, and, beside it, one of his fingers, which was removed from his hand by the antiquary Gori, when the body of Galileo was borne to its last resting-place in Santa Croce. In cabinets round the Tribune are astrolabes, quadrants, Galileo's first thermometer, glass vases, and tubes, which were formerly used for experiments in the scientific Accademia del Cimento.

The powerful crystal lens, made by Brezans, of Dresden, is placed on a wooden pedestal. Thirteen years after the extinction of the Accademia del Cimento it was used by Averani and Targioni, the pupils of Viviani and Redi, in their experiments on the combustibility of the diamond, and of other precious stones, and in our days was also employed by the celebrated Sir Humphrey Davy, in his researches into the chemical components of the diamond.

One cabinet contains a series of telescopes which belonged to Torricelli, Viviani, Campani, and other physicists. In another cabinet are several physical instruments, invented in 1596 by Robert Dudley (the son of the Earl of Leicester, and Amy Robsart), who resided many years in Tuscany.

In several rooms adjoining the Tribune of Galileo are many physical instruments of great historical value. Conspicuous among these is a large orrery, arranged according to the Ptolemaic system, which has been cleaned and repaired by Cavaliere

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Meucci, the head of this department of the Museum. It was formerly supposed to have been the work of Ignazio Danti, but Cavaliere Meucci discovered the maker of it to have been Antonio Santucci, the cosmographer of the Grand Duke Ferdinand I., and its date to have been between the years 1588 and 1593. This singular instrument was found covered with dirt, and entirely forgotten in the Palazzo Pitti, where the Accademia del Cimento once held its meetings. The central globe is peculiarly interesting, owing to the fact that the great fresh water lakes Albert and Victoria Nyanza, in Africa, near the White Nile, are marked upon it, which for a considerable period after this globe was made, were entirely forgotten, and only brought into notice in our own time by the explorations of Captain Speke in 1858, and of Sir Samuel Baker in 1864.

This Museum contains some very interesting specimens of watches, one dated 1570, before Galileo had begun his experiments on the pendulum. A small brazen Arabic celestial globe bears date 1081, and is believed to be one of the oldest in existence; it has inscriptions in Arabic on its surface. Here also is preserved the first barometer of Evangelista Torricelli; a chromatic scale invented by Nobili; the first galvanometer, also constructed by Nobili, and his first thermo-electric pile; and a medallion drawn and coloured by means of electro-chemistry.

There are besides a case containing every instrument requisite for experiments on attraction by electric currents, and the lodestones; and a large lodestone with wires to obtain the electric spark, produced by magnetic action, on the stand of which is inscribed:—'*Sotto gli auspici di Leopoldo II., diede la prima scintilla il* 30 *Genn.* 1832. *A. L. Nobili e V. Antinori.*' The various mechanical contrivances in this Museum present a very interesting exemplification of the history of Physics from its first development to the present time. Among the collection of modern instruments is a galvanometer by which the late distinguished Professor Matteucci first

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discovered the currents of magnetism in animals; Matteucci presented his library of scientific books and periodicals to this Museum.

The chair in which the great Galileo was accustomed to sit is also preserved here.

CHRONOLOGY.

	A.D.
Acharius, Eric	*b.* 1757; *d.* 1819
Averani, Benedetto	*b.* 1645; *d.* 1707
Boccaccio, Giovanni	*b.* 1313; *d.* 1375
Botanical chair founded	1807
,, restored	1842
Buonaparte, Elisa, Queen of Etruria	1809—1814
Cesalpino, Andrea	*b.* 1519; *d.* 1603
Charles VIII. of France, reigned	1483—1498
,, visited Florence	1494
Clement VI., Pope, reigned	1342—1352
Cocchi, Antonio	*b.* 1695; *d.* 1798
Danti, Ignazio	*b.* 1536; *d.* 1586
Davy, Sir Humphrey	*b.* 1778; *d.* 1829
Desfontaines, René	*b.* 1751; *d.* 1833
Dudley, Sir Robert	*b.* 1573; *d.* 1639
Ferdinand II., Medici, reigned	1621—1670
,, III., Austrian, reigned	1790—1801
,, restored to the throne	1814—1824
Ficino, Marsilio	*b.* 1433; *d.* 1499
Galilei, Galileo	*b.* 1564; *d.* 1642
,, invented the telescope and microscope	1609
Labillardière, J. J. H. de	*b.* 1755; *d.* 1834
Landino, Cristofano	*b.* 1424; *d.* 1504
Leopold II., Austrian, reigned	1825—1859
,, Cardinal, Medici	*b.* 1617; *d.* 1675
Linnæus, Charles	*b.* 1707; *d.* 1778
Marsupini, Carlo	*b.* 1399; *d.* 1453
Micheli, Pier Antonio	*b.* 1699; *d.* 1737
Museum commenced	1775
,, opened to public	1780
,, school of public instruction	1807
,, ,, ,, suppressed	1814
,, ,, ,, restored	1833

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	A.D.
Naldo Naldi	*d.* 1470
Parlatore, Filippo, Prof. Botany	1842—1877
Petrarch, Francesco	*b.* 1304—*d.* 1374
Pietro Leopoldo, Austrian, G. D.	1764—1790
Raddi, Giuseppe	*b.* 1770; *d.* 1829
Redi, Francesco	*b.* 1626; *d.* 1694
Swartz, Olaus	*b.* 1760; *d.* 1817
Tozzetti, Giovanni Targioni	*b.* 1712; *d.* 1783
Thunberg, Peter	*d.* 1798
Torricelli, Evangelista	*b.* 1608; *d.* 1647
,, ,, invented barometer	1644
University first founded	1348
,, Institute (*Studii Superiori*)	1859
Uzzano, Nicolò d'	1432
Varchi, Benedetto	*b.* 1502; *d.* 1565
Vettori, Pier	*b.* 1499; *d.* 1585
Victor Emanuel, reigned	1859—1878
Villani, Filippo	*d.* 1405
Viviani, Vincenzio	*b.* 1622; *d.* 1703
Zumbo, Gaetano Giulio	*b* 1656; *d.* 1701

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CHAPTER XXI.

THE ENVIRONS OF FLORENCE—THE CONVENT OF SAN DOMENICO, BADIA OF FIESOLE.

FORSYTH, writing at the commencement of this century, has given the following description of the country round Florence:—

'The environs of Florence owe their beauty to a race of farmers who are far more industrious, intelligent, and liberal than their neighbours, born to the same sun and soil. Leopoldo[1] toiled to make his peasants all comfortable, and the steward takes care that none shall be rich . . . . . Every field in the environs of Florence is ditched round, lined with poplars, and intersected by rows of vines or olive-trees. Those rows are so close as to impede the plough, which is considered here as less calculated for produce than the triangular spade with which the tenant is bound by his landlord to dig, or rather to shovel, one-third of his farm. The rich plain of the Val d' Arno yields usually two harvests a year, the first of wheat, the second of some green crop, which last is sometimes ploughed up and left to rot on the field as manure for the next. This course is interrupted every third or fourth year by a crop of Turkey-wheat (*Gran Turco*, or Indian corn), sometimes of beans, or rye, and more rarely of oats; barley was unknown here, until the breweries lately (1809) established at Florence and Pisa called it into cultivation. As you approach the skirts of this narrow plain you perceive a change in agriculture. The

[1] Pietro Leopoldo, Grand Duke of Tuscany, the originator of many good works until 1790, when he left Florence to ascend the throne of Austria.

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vine and the olive gradually prevail over corn—one-half of Tuscany is mountains, which produce nothing but timber, one-sixth part consists of hills, which are covered with vineyards or olive-gardens. The whole is distributed into 80,000 *fattorias*, or stewardships. Each *fattoria* includes on the average seven farms.'

The above description, although written some seventy years ago, may still in some measure apply to the country surrounding Florence at the present day. One great peculiarity to our English ideas is that the cattle on the farms belong solely to the proprietor, with whom, however, the peasant tenant shares the produce of the animals, their milk, &c. On the other hand, the peasant claims the right of keeping poultry and pigeons, which are allowed free range, and pick up what is to be found on the farm, and the proprietor frequently makes an agreement with his tenant, that he shall supply him with a certain number of fowls and eggs annually.

There is still but little enterprise, and, notwithstanding the efforts of the late Baron Bettino Ricasoli, and of Cavalière Cattani Cavalcanti, the latest improvements in agricultural implements have been very rarely adopted.

The climate, as our poet Goldsmith so happily describes in his 'Traveller,' lends almost too much aid to the natural fertility of the soil, to tempt the peasant, with his simple needs, to make any very great exertion.

> 'Could Nature's bounty satisfy the breast,
> The sons of Italy were surely blest:
> Whatever fruits in different climes are found
> That proudly rise, or humbly court the ground;
> Whatever blooms in torrid tracts appear,
> Whose bright succession decks the varied year,
> Whatever sweets salute the northern sky
> With vernal lives, that blossom but to die;
> These, here disporting, own the kindred soil,
> Nor ask luxuriance from the planter's toil;
> While sea-born gales their gelid wings expand
> To winnow fragrance round the smiling land.'
>
> *The Traveller.*

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Beyond the Porta San Gallo a road to the right leads across a tract of land, called Camerata, to the Campo di Marte, *Champs de Mars*, an extensive park or field, in some part sown with grass for the exercise of the troops. It is surrounded on either side by a road bordered with trees, and from the lovely views in every direction is a favourite drive for strangers.

The district of Camerata is said to have been, in Pagan days, the site of a temple, dedicated to the heathen god Mars, whose columns were afterwards transported to Florence, and now decorate the interior of the Baptistery. The usual and the shortest road to San Domenico is to the left of this road, and for a considerable distance passes between high stone walls, which obscure the view. These stone walls are very common round Florence; they are cased with a thick layer of mortar or plaster, on which a variety of patterns are frequently traced (or *sgraffiati*, as it is termed in Italian), occasionally in red or black lines. The most favourite device is a scroll, resembling wheels, which appears to have been adopted from very early, possibly Etruscan, times, as the wheel is an emblem frequently adopted by the Etruscans on their monuments. Villas and their surrounding vineyards, olive gardens, and farms (*Poderi*) are enclosed within these walls. After passing the entrance to Villa Fossombroni, a huge pile of building is a boy's school. Shortly before reaching the Piazza of San Domenico stands the Villa Guadagni, a square house which is on the site of the country residence of the historian Bartolommeo della Scala, who was the son of a poor miller and born in 1430 at Colle; he came to study law in Florence, where his merits having gained the notice of Cosimo de' Medici, he attained high offices in the Republic, and was sent on a mission to Innocent VIII. on his accession to the Papal throne, when he was created Apostolic Secretary; he ultimately became Gonfaloniere of Florence. His History of Florence remained incomplete at his death in 1495.

The Convent and the Church of San Domenico are to the east of the Piazza of this name. Here Fra Angelico (1387–1455)

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resided until the monks had become so numerous that it was deemed expedient for him and several of his brethren to remove to the Dominican Convent of San Marco, within the gates of Florence. But the saintly artist left some very beautiful works behind him, one of which, an altar-piece, still remains in the apse of the church. Its subject is an Enthronement of the Virgin ; the Child is seated on her knee ; she is surrounded by worshipping angels, two of whom kneel in front, and St. Thomas Aquinas, St. Peter, St. Dominic, and San Bonaventura stand on either side. These figures display greater force than is usual in Fra Angelico's male saints. The predella is only a copy of the original painting, which was sold by the monks about sixty years ago to the Prussian Consul, a Signor Valentini, at Rome, from whose nephew it was purchased in 1860 for the National Gallery in London, where it may now be seen. It is in three compartments; the central division represents the Resurrection of our Lord, with angels playing various musical instruments and blowing trumpets. The two side divisions contain Male and Female Saints and Martyrs in Adoration, and at the extreme ends the Blessed, or *Beati*, of the Order of the Dominicans in their black robes. The frame of this picture contains paintings of prophets and saints, by Lorenzo Credi (1459–1537).

Facing this picture, to the back of the high altar, is another painting, attributed to Perugino (1446–1523) ; the Virgin with a Dove, who carries a small cross. The stalls of the monks on either side of the choir are decorated with fine reliefs and *intarsia* work. The architectural proportions of the church are very agreeable, and the decoration round the arches indicate the school of Brunelleschi. The nave is several steps lower than the choir, and has side chapels, in one of which is a Crucifix, by a pupil of Donatello, and in another, an Adoration of the Magi, by Perugino, though it has been retouched by Sogliani (1492–1544), as well as by Santo di Titi (1536–1603). The landscape in the background is very pleas-

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ing ; the colouring full and clear, with the exception of the flesh tints, which want clearness. A Baptism of Christ, by Lorenzo Credi, in another chapel, is feeble, but the angels have great sweetness of expression. The Chapter House of the Convent formerly contained a life-size Crucifixion by Fra Angelico, which has been removed and the Chapter House itself has been converted into a greenhouse.

At the foot of a steep descent from the Piazza San Domenico is the Badia, or Abbey of Fiesole ; it is built on the slope of a hill, close to the Mugnone, which at certain seasons of the year becomes a torrent, and is crossed near this spot by a stone bridge.

The abbey is believed to have been originally the Cathedral of Fiesole. It was first dedicated to San Piero and San Romolo, because the remains of the last-named saint were interred in a round chapel, now no longer existing, whose site is recorded by an inscription on the wall outside the present church. In 1028 Jacopo Bavaro, then Bishop of Fiesole, and the founder of the existing cathedral at Fiesole, transferred the body of San Romolo to the cathedral on the hill above, and the Emperor Conrad II. converted the church below into a Badia or abbey.

Shortly afterwards the resident bishops and canons abandoned the building, and were succeeded by Benedictine monks. The Bishops of Fiesole retained their patronage over the Abbey until the year 1440, when some Lateran canons from a monastery near Lucca were invited to take possession of the building, and Cosimo Pater Patriæ, entertaining a warm friendship for one of these canons, Don Timoteo Maffei, of Verona, a man of virtuous habits, and in good repute for his eloquence in the pulpit, resolved to rebuild the Abbey on a larger scale, and to reserve rooms for himself where he might visit his friend. The work was entrusted to Brunelleschi, and the plan was on a magnificent scale. Everything was to be provided that might conduce to the comfort of the canons ; an infirmary, a library,

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a spacious Loggia, refectory, and offices beneath for cellars, bakehouses, kitchens, and washhouses. The building was begun in 1462, but Cosimo died two years later, and Lorenzo the Magnificent was so absorbed in other matters connected with his personal aggrandisement, that it never was completed. The half-finished façade of the church is composed of black and white marble, in the style of that of San Miniato al Monte. The decorations round the three arches are very elegant, and the windows above are ornamented with doves and other devices. The interior of the church consists of a nave, two short transepts, and the choir, which is elevated five steps above the nave. The framework of the two doors in the transepts on either side of the choir, both above and on either side, are of grey stone, *pietra serena*, brought from the quarries above Settignano, on the eastern slope of the hill of Fiesole. They are decorated with delicate scrolls and designs in relief.

The side arches and proportions of the church are beautiful examples of Brunelleschi's style of architecture. The high altar was only placed in 1612. It is composed of inlaid white and coloured marbles, executed at the Florentine manufactory of pietra dura. The chapels on either side of the nave are raised by steps, also a favourite plan of Brunelleschi. A small vestibule between the church and the cloister was formerly the sacristy, and contains a lovely marble lavatory designed by Brunelleschi: children ride on the backs of dolphins, and on either side of a large scallop shell are reliefs of angels' heads, fruit and corn in relief are on the arch above. The cloister is several steps higher than the church and extremely beautiful, one side of it opens on a garden, and a double Loggia on this side of the building commands a view over Florence. The refectory contains a pulpit, of the grey *pietra serena* stone, so profusely used here for ornamental architecture, another work of Brunelleschi. One end of the refectory has a fresco, by Giovanni di San Giovanni (1590–1636). It was painted in 1620. The subject is Angels Ministering to our Lord after His

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Forty Days' Temptation in the Wilderness. The retreating devil to the left in a pilgrim's dress with bat's wings, vulture's claws, and horns on his head, is the portrait of one of the lay servants, who had offended the artist by presenting him with wine and water in place of pure wine, when he noticed that pure wine affected his head. The library was once very rich in MSS., the gift of Cosimo Vecchio to the Abbey, but they were all removed to the Laurentian Library.

In the times of the Medici, the Badia received frequent visits from distinguished persons. Giovanni de' Medici, afterwards Leo X., was invested with the Cardinal's hat at this Abbey in 1492, and his brother Giuliano, Duca di Nemours, died here in 1516, whose monument by Michael Angelo is in the new sacristy of San Lorenzo.

During the siege of 1529, the Badia was filled with Spanish soldiers, who committed much destruction. In 1753, the Lateran Canon, Padre Ubaldo Montelatici, the founder of an agricultural society called the *Georgofili*, the first of the kind in Europe, took up his abode here; but in 1778 the Abbey was suppressed by order of the Grand Duke Pietro Leopoldo, and the building handed over to the Bishops of Fiesole.

In 1815 the French completed the destruction which had been commenced by the Spaniards. For a course of years the Badia was let out in private apartments, one of which was occupied by Francesco Inghirami, of Volterra, the well-known antiquary, who, in 1821, printed and published his work on Etruscan Monuments when residing here.

The building has recently been converted into a boys' school, to which some of the principal families of Florence send their sons.

CHRONOLOGY.

	A.D.
Brunelleschi, Filippo	*b.* 1377; *d.* 1446
Credi, Lorenzo	*b.* 1459; *d.* 1537
Fra Angelico	*b.* 1387; *d.* 1455

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Giovanni di San Giovanni . . . . . *b.* 1590; *d.* 1636
Medici, Cosimo, Pater Patriæ . . . . . *b.* 1389; *d.* 1464
,, Giovanni (Leo X.) . . . . . *b.* 1475; *d.* 1521
,, Giuliano, Duca di Nemours . . . . *b.* 1479; *d.* 1516
Perugino, Pietro . . . . . *b.* 1446; *d.* 1523
Pietro Leopoldo, Austrian, G. D. . . . . *b.* 1536; *d.* 1603
Santo di Titi . . . . . *b.* 1536; *d.* 1603
Scala, Bartolommeo della . . . . . *b.* 1430; *d.* 1495
Sogliani, Giovanni Antonio . . . . . *b.* 1492; *d.* 1544

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CHAPTER XXII.

FIESOLE.

THE carriage road from San Domenico to Fiesole was constructed during the reign of the last Grand Duke of Tuscany, Leopold II. It rises by gentle windings to the Piazza of the old Etruscan city. During the whole ascent the views over the Valley of the Arno are extremely lovely, no interruptions occurring from the usual high walls. Villa Gherardesca, or Villa Landor as it is still called, is situated immediately beneath the road, on its southern side. The house is said to have been built after a design of Michael Angelo, and the grounds were the scene of some of Boccaccio's tales. The two small streams, the Affrico and the Mensola, which flow through the adjoining vine and olive gardens, were also introduced into Boccaccio's poem, 'Il Ninfale Fiesolano'; and the Lago delle Belle Donne, mentioned in the sixth day of his 'Decamerone,' is within the grounds. Here, for many years, resided Walter Savage Landor, the well-known writer and staunch adherent to Republican opinions, the friend of Samuel Parr, Robert Southey, and later, of Robert Browning. Landor owned a small property in Warwickshire, but circumstances, connected with his irascible and restless temperament, induced him to live on the Continent, when he purchased this villa, in which he resided fourteen years. Domestic troubles caused him to leave Italy for a time, and to live in Bath, but he yearned to revisit Italy, and returned to Florence, where he died in 1864, having nearly attained his eightieth year.

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Not many steps from the summit of the hill of Fiesole the road passes the gate of Villa Spence, also known as Villa Mozzi. The house is situated on the old road, which leads in a more direct line from San Domenico to Fiesole; but visitors who arrive by the easier road are admitted by another gate, and drive through terraced gardens to the Villa.

The house was built in 1478 for the son of Cosimo Pater Patriæ, Giovanni de' Medici, who died while still young. It was designed by Michelozzo Michelozzi, the architect of Careggi and several other Medicean villas in the neighbourhood of Florence, and it was supplied with everything that could tend to the comfort and pleasure of its inhabitants. It was in this villa, in 1478, that the Pazzi intended to have accomplished their scheme of destroying their rivals the Medici. Cardinal Raffaello Riario, nephew of Count Girolamo Riario, and great-nephew of the reigning Pope, Sixtus IV., student at that period in the University of Pisa, was on a visit to Jacopo Pazzi, at the neighbouring Villa of Lavaggi, in Montughi. According to Politian, the former tutor of Lorenzo and Giuliano de' Medici, after attending Mass at the Badia of San Domenico, the Pazzi, with the young Cardinal Riario and other friends, ascended the hill to the Villa where Lorenzo and Giuliano, little suspecting treason, received their guests with due honour and respect, displayed all their treasures in art and furniture for their gratification, and invited the Cardinal and his suite to dinner. The invitation was accepted, and the feast given, 'but Giuliano,' Politian continues, 'excused himself from being present, pleading an inflammation in his eyes, and in consequence the conspiracy for murdering the two brothers was postponed.' The banqueting-room, where the guests assembled, is still shown, and the Terrazza where Lorenzo, as the story goes, was pacing backwards and forwards with Francesco dei Pazzi, when the latter lovingly passed his arm round his waist to ascertain whether Lorenzo wore a coat of mail beneath his dress. Here, as well as at Careggi, the Platonists Pico

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della Mirandola, Politian, and Marsilio Ficino, used to gather round Lorenzo. Bandini, in his 'Lettere Fiesolane,' speaking of this villa, mentions a slab of red marble over the architrave of the door leading into Lorenzo's study, on which was engraved the Greek inscription: ΤΕΡΜΑ ΟΡΑΝ ΒΙΟΤΟΙΟ—ΜΕΤΡΟΝ ΑΡΙΣΤΟΝ. 'To see the end of life is the best measure or destiny.' The present owner of the villa, Mr. Spence, discovered this slab in a cellar, and has inserted it at the entrance, beneath the arcades.

Towards the end of the last century the villa for a short time belonged to the Mozzi family, who in 1780 restored and embellished it.

The Countess of Orford, widow of the second Earl, and sister-in-law of the celebrated Horace Walpole, spent several years in Villa Spence. She died at Pisa, whither she had gone temporarily for change of air, in 1784. Swinburne, in his 'Courts of Europe,' writes, 'We dined at Fiesole with Lady Orford. Her villa is the most comfortable and well-appointed we have seen in Italy.'

The chapel on the basement story contains a very beautiful monument by Odoardo Fantacchiotti to the memory of Mr. Spence's first wife. She lies as if asleep on her bier.

A very few steps higher than Villa Spence is the little town of Fiesole, formerly an Etruscan city of no small importance. Fesulæ, as it was then called, was one of the twelve confederate cities of Etruria, which acknowledged their Lucumon, or King, in the capital Clusium, the modern Chiusi. Fiesole was more noted as a seat of religious learning, than as a military, or commercial post. The triple thunderbolt in the hands of Jove, symbolical of the three precious metals, was derived from this city, and tradition ascribes the choice of its site to Atlas, as the tomb of one of his daughters. It was here that the Etruscans taught the science of divination and the rite of sacrifice, and when Fiesole was conquered by the Romans, twelve youths from the Capitol were annually sent to

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study augury at Fiesole. On momentous occasions soothsayers from Fiesole were conducted to Rome, and Pliny mentions a Fiesolan who had seventy-four sons and grandsons arriving at the Capitol in order to perform the solemn sacrifices. The art of divination does not appear to have been wholly lost by their descendants, as we read of Florentines who were in the habit of consulting astrologers before commencing a war or any great enterprise.

Fiesole crowns an advanced spur or buttress of the Apennines, and rises 1,000 feet above the valley of the Arno. It is perhaps due to its distance from Rome that it is not mentioned in Roman history before B.C. 225. During the Gaulish war, when the Romans marched from Clusium, they met their enemies near Fiesole. Again, during the second Punic war, Hannibal encamped here shortly before the battle of Thrasymene. Fiesole in those days is believed to have been bordered by a marsh, which probably extended across the valley of the Arno below Florence. During the Social war, B.C. 90–89, the town of Fiesole was ravaged by fire and sword, and a few days later it was selected by Sulla as the seat of a large military colony. The colonists, however, were not satisfied with the manner in which Sulla distributed the land to his soldiers, and sided with Catiline, who, when driven from Rome by Cicero, took refuge near Fiesole. Here Catiline organised a force of two legions, and lingered among the neighbouring heights, until compelled to fight the armies of Metellus and Antony near Pistoia.

The Fiesolans are reported to have been a fierce and determined race, and their connection with Rome was maintained more by intermarriage than by bondage or submission.

In A.D. 405, Stilicho, General of the Emperor Honorius, then master of Italy, opposed the Goths, who, under their king Radagasius, had crossed the Alps and were encamped on the rough chain of the Apennines near Fiesole. Dreading a protracted siege from the barbarians, the Fiesolans, in concert

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with the Florentines, sided with Stilicho, and, issuing from their walls, attacked and totally destroyed the Goths.

In A.D. 490, Theodoric, king of the Ostro-Goths, as a reward to the inhabitants of Fiesole, for having given him an honourable reception, caused a Christian Basilica to be constructed on the Arx, or citadel, dedicated to San Piero in Gerusalemme. This Basilica is one of the oldest in Tuscany, and still exists under the name of Sant' Alessandro.

The citadel of Fiesole offered a staunch resistance to Belisarius, the General of Justinian, in A.D. 538, but the city was now on its decline, while the neighbouring Florentia was increasing in importance; and the historians Malespini, Villani, Macchiavelli, and others assert that in 1010 Fiesole was taken and destroyed by the Florentines, though this fact is perhaps more legendary than authentic.

The *Rocca*, or citadel of Fiesole, was still standing in 1125, a stronghold for the *Cattani*, bandit chiefs, who harassed the neighbourhood by levying contributions on travellers and merchants.

Fiesole was originally protected by three lines of walls above two miles in circumference; a fourth wall embraced all the circumjacent territory, descending to the banks of the Arno, where the Fiesolan district was entered by three gates at intervals of a mile between each. Some remains of these ancient walls still exist. They are best seen to the north of the city on the slope facing Monte Senario. The blocks of stone quarried out of the adjacent hill are polygonal in form and closely joined one to the other, though no cement has been employed. The separate blocks are not quite so large as those of the walls of Cortona, another of the Etruscan cities, but are extremely interesting as a type of the Etruscan style of building. There were formerly some traces of a gate in this direction, but nothing is visible except the remains of a kind of bastion. Some traces of the triple concentric wall exist on the Arx, or citadel, which is now crowned by a Franciscan convent. On

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this slope stood formerly the Villa of Scipione Ammirato, the Florentine historian.

The remains of the Roman theatre which was situated within the ancient city walls are a little lower than the Cathedral. It was discovered in 1809 by a German, Baron Schellersheim. A piece of wall exposed to view, on descending to the theatre, has been named 'the Palace,' though apparently without any reason to justify the name. It may possibly indicate the Etruscan temple, which is said to have stood very near this spot. Niebuhr regarded this Roman theatre as Etruscan, but more recent antiquarians have decided that it belonged to the Roman period, when it was usual to imitate Greek theatres, which were always built against the side of a hill, and were semicircular in form, as the theatre of Tusculum, near Rome.

The Theatre of Fiesole is in better preservation than most that have been excavated; a small gate composed of solid blocks of stone, and a descent of a few steps, leads to the upper tier of seats facing the stage. There are twenty tiers of seats, quarried out of the solid rock, and five flights of steps, which divide the tiers of seats into six *cunei*, or wedges. A trench in front of the *proscenium*, or stage, according to Dennis was intended to hold the curtain, *siparium*. The wall facing the spectators, which was called *scena* (whence our modern term), has two square bases in front of it, probably once the support of columns. It was the custom in ancient times to paint this *scena*, varying the design, according as the drama was to be tragedy, comedy, or satire. The *proscenium*, or stage, was never concealed from the spectators, as it was usual to roll up the *siparium*, or curtain, beneath the stage, before the commencement of the play.[1]

To the right of the stage are fragments of two erect fluted columns, which appear to have been an entrance to several small chambers, possibly the green-room of the actors. On either side of the space which was occupied by the orchestra

[1] See Smith's *Dictionary of Antiquities*, article 'Theatre.'

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are steps where the chorus seem to have entered. The semi-circular low stone coping on the ground is believed to have enclosed the space where the altar stood. The specimens of marbles, fragments of bas-reliefs and statues, which have been collected from this theatre, and are now preserved in the small museum on the Piazza of Fiesole, prove this to have been a very richly decorated building.

Immediately above the theatre, on the slope of the hill, are five parallel vaults, constructed of *opus incertum*, a peculiar mixture of small stones, brickwork, and cement, belonging to the Roman period. These holes are called by the inhabitants of Fiesole *Le Buche delle Fate*, or 'The Fairies' Dens.' Antiquaries have not been able to assign any special purpose for them.

The former Palace of the Podestà of Fiesole stands on the Piazza, and has its outer walls covered with shields and coats of arms, which it was the custom for each Podestà to place here. It is now used for commercial schools, but several rooms on the ground floor are assigned to the small antiquarian museum just mentioned, and contains a variety of Etruscan and Roman remains, which have been excavated in and around Fiesole.

One of the principal objects is a large fragment of a bronze she-wolf, which was found beneath the house of a peasant in 1882, and close to what is believed to have been the site of the Temple of the Augurs. The mane, ribs, and muscles are wonderfully defined and modelled. Some archæologists believe this to have been brought to Fiesole by the first Roman Legion who came here, and if so, it is of much greater antiquity than the celebrated Wolf of Rome.

A square Pagan altar of white marble is also very interesting; it was found in Sant' Alessandro, on the citadel. A curious bronze vase was discovered in the wood near the Franciscan convent. It has designs in relief of cockleshells, as well as small porticoes, in which are seated figures and other devices.

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In another room are two stone Etruscan wells. Within cases against the walls are vases of black and red Chiusi and Arezzo ware, and Etruscan articles, such as beads, brooches, lachrymals, bronze chains, a flesh-hook and gridiron, found near the spot where the wolf was excavated, with other sacrificial instruments. The museum contains, as before mentioned, a variety of small specimens of polished marbles, collected in fragments from the Roman theatre, besides terra-cottas, bas-reliefs of stone with very graceful designs of flowers, leaves, birds, men, horses, chariots. A figure of Bacchus holding the thyrsus, accompanied by a small Bacchanal and leopard, a very graceful winged female figure, capitals of columns and fragments of fluted pillars resembling those still standing, were all taken from the same spot. Among the smaller articles, the ivory ticket of admission to the theatre, with the name of the ticket-holder, is curious.

Beyond the Piazza of Fiesole and the Piazza Mino the road leads eastwards across the Fiesolan quarter of Borgo Unto, near where a singular cistern or reservoir for water was discovered called *La Fonte Sotterra.* A flight of steps downwards, and a long shapeless gallery at a lower level than the surface of the ground, leads to this fountain. The water which it used to yield was perfectly pure, but the source was closed in 1872. Another cistern near this spot had been discovered in 1832, which is considered of far older date, judging by the huge blocks of stone, without cement, of which the walls were composed, and the roof of horizontal slabs, closed by one large stone in the centre. The discovery of some Etruscan amphoræ and water-jars very near, has caused some archæologists to assign the cistern to the Etruscan period. Dennis [1] suggests that when this fountain was closed, possibly from an insufficient supply of water, that of the *Fonte Sotterra* was constructed to supply its place.

Some traces of an aqueduct have been discovered in this neighbourhood, which is believed to have brought water to

[1] See 'Etruscan Cemeteries.'

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Fiesole from Montereggi, an eminence about three miles east of Fiesole, and that it was probably destroyed when Belisarius besieged the city.

Adjoining the Museum of Fiesole in the Piazza is the church of Santa Maria Primeriana, dating from the tenth century. The Podestà and Gonfalonier of Fiesole were installed into office beneath the portico of this little church, where they recited an oration in praise of the city. It is still the custom to transport the Bishops of Fiesole hither on the day of the ceremonial. It contains two reliefs by Luca della Robbia. One represents the Crucifixion; the Virgin Mary, the Magdalene, and St. John are very good. The other relief represents St. Michael the Archangel, and is inferior. The church also contains a very old wooden image of the Virgin belonging to the thirteenth century: it was originally called Santa Maria Intemerata, the church having been first dedicated to the Virgin; and on grave occasions, such as sieges or some public calamity or pestilence, the Image was taken to Florence.

The Duomo, or Cathedral of Fiesole, was founded by Bishop Jacopo Bavaro about 1028, and dedicated to San Romolo, or Romulus, when his relics were brought hither from the Badia at San Domenico. St. Romulus, according to the legend, was a Roman of noble birth, who had been converted by St. Peter, and sent by that apostle to preach Christianity to the heathen city of Fiesole. Accused of being a Christian, he was brought before the authorities and thrown into a dungeon, from whence, after submitting to many tortures, he was brought out and put to the sword, with other believers, on the rock beneath the citadel. This happened in the reign of the Emperor Nero.

The Duomo latterly has undergone thorough repair. The outside of the building is perfectly simple, and the proportions of the interior are extremely beautiful. The nave and aisles are separated by a series of sixteen columns, composed of circular blocks, laid one above the other, of sandstone extracted from the

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neighbourhood of Fiesole. Two of these columns have marble bases. The capitals are irregular and different. Several belong to the Composite order; they seem very much disproportioned to the shafts, and probably were taken from some Roman temple. The narrow windows of the central nave denote the Lombard style of architecture. The difference in the span of some of the arches suggests that there were interruptions during the erection of the building. Over the central western entrance is a large Robbia-ware statue of San Romolo, which was executed in 1521 by order of Bishop Folchi. For a long time it stood in the episcopal palace, but was brought inside the cathedral in 1781.

The crypt, several steps lower than the nave, is supported by small columns, whose capitals belong to the early Christian period, bearing figures of the Dove and other animals sculptured on them. The walls of the crypt were once adorned with frescoes representing scenes in the life of San Romolo, which are much effaced, though some quaint views of Fiesole can be discerned in several of the compartments. The body of the saint is in a sarcophagus in the centre of the crypt. The baptismal font to the right is composed of a huge block of serpentine, and is of very ancient date, by some archæologists supposed to have been once a Pagan altar to Bacchus which stood originally in the Basilica of Sant' Alessandro within the citadel.

Two flights of marble steps lead upwards on either side of the high altar from the nave to the presbyterium of the cathedral, which is large and lofty. The vaulting above the apse has fresco paintings by Bernardo Poccetti (1548–1612), also representing scenes from the life of San Romolo. To the left of the altar is the tomb of Bishop Jacopo Bavaro, and on the same side a beautiful marble Dossale or Ancona, executed by Andrea Ferucci, of Fiesole (1465–1526). A Ciborium in the centre represents the Virgin and the Angel of the Annunciation, also statuettes of San Romolo and San Matteo. The Gradino

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beneath is in three compartments: the centre has an entombment of Christ, and on either side are the martyrdoms of San Romolo and San Matteo. This work was presented by the company of the Foundling Hospital (Innocenti), and the swaddled Infant is repeated several times in relief on small shields. The execution of the whole is extremely delicate and beautiful.

The chapel to the right of the apse contains a very beautiful monument by Mino da Fiesole (1431–1484). It is to the memory of Leonardo Salutati, who was appointed Bishop of Fiesole by Pope Nicholas V. in 1450. He was learned in both sacred and profane jurisprudence, and much beloved by Pope Eugenius IV. He died in 1460, but several years previously he had given a commission for this altar to be constructed at his own expense. An alto-rilievo represents a kneeling Madonna with folded hands; the Infant Christ at her feet holds the cross and ball in one hand, while with the other He blesses the Infant St. John. Both children are singularly sweet and lovely. On either side of this group are statuettes of San Leonardo and Sant' Antonio. The former holds fetters in his hands, typical of the prisoners whom he loved to visit and console. The latter leans on his crutch, and has a lame beggar seated at his feet. The hands and feet of these figures are executed with marvellous accuracy. Above the Madonna is a feeble representation of the head of our Lord. Opposite this altar is the sarcophagus which contains the remains of the prelate. His bust is a speaking and living portrait of the old man, executed with wonderful finish and delicacy. Beneath the bust is inscribed, 'Opus Mino.' Other works of Mino da Fiesole exist in Florence, but few equal the care he has bestowed on this monument. This artist was born in the Casentino, a district lying between the sources of the Arno and the Tiber, north of Arezzo, but he left the Casentino for the neighbourhood of Florence, where he became the intimate friend and companion

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of Desiderio da Settignano. The four Evangelists are painted in fresco on the vaulting of the chapel, but the colouring is much injured.

The episcopal palace and canons' residence are opposite the entrance to the cathedral. The conspicuous large building to the left of the road, on arriving from Florence, is the episcopal Seminary, built in 1637. The oratory contains a Luca della Robbia.

The ancient Arx, or citadel of Fiesole, is considerably higher than the Piazza—a steep paved road leads up to it. The summit is crowned by a Convent of Franciscan Friars. In the twelfth century the convent was occupied by some Augustinian nuns, called the *Romite*, or Hermits of Santa Maria del Fiore, but in 1407 these gave place to the Franciscans. Here Bernardino of Sienna, the founder of the order of 'Osservanti'—Reformed Franciscans—is said to have spent some time. The little church contains a painting by Cigoli (1559–1613), and a Coronation of the Virgin with Saints, by Piero di Cosimo (1462–1521). The Friars occasionally find Etruscan remains in the convent garden.

Immediately below the Franciscan convent, at the foot of a steep descent, is the Basilica of Sant' Alessandro. This saint was a Bishop of Fiesole, and is interred beneath the high altar. It is believed that this Basilica was at one time a Roman temple, which was built, according to Inghirami, on the site of a sacred enclosure of the Etruscans. Some discoveries of remains in 1814, while repairing the pavement in front of the Basilica, makes this surmise probable. Several small cisterns (Favissa) were excavated, which, however, were afterwards re-covered with earth. Such cisterns are often found near ancient Pagan temples, and seem to have been used for receiving those portions of the sacrificial victims which were considered unfit for the ceremonies. Other cisterns resembling those discovered in front of Sant' Alessandro, were excavated near the Temple of Jupiter, on the Roman capitol,

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whose foundations are attributed to the Etruscans. The Roman Temple, built on this Etruscan site, would seem to have been Hypæthral, resembling that dedicated to Isis, at Pompeii, open to the sky in the centre, with a covered colonnade around. The Temple at Fiesole is believed to have been dedicated to Bacchus, on account of the altar to that god now used as a Baptismal Font in the Cathedral of Fiesole, as well as from the marble altar in the Museum, but which was on this spot. The columns are composed of rich Oriental Cipollino, sometimes called Eubœic marble, because still quarried at Eubœa, or, as it is now called, Negropont. They rest on plinths of similar marble, which is seldom the case when columns have been moved from their original position. The bases below the plinths are of Parian marble. The capitals of the columns belong to the Roman Ionic order. Theodoric, King of the Ostrogoths, as already mentioned, converted this Roman Temple into a Christian Basilica, and dedicated it to San Piero in Gerusalemme, preserving the columns with their bases, but adding Lombard arches in place of flat architraves, and roofing in the central court. The name of San Piero was changed to Sant' Alessandro, who was a Bishop of Fiesole, when the body of this last-named saint was laid here. In 1784 the roof was destroyed, the pavement broken up, and the ground converted into a cemetery, but in 1814, Bishop Tommasi of Fiesole restored the Basilica, and once more converted it into a place of worship.

The earliest and most direct road from Fiesole to San Domenico is very precipitous. It is still used by mule-drivers or for light carts, and it is worth descending by this way to enjoy the exquisite views over the valley of the Arno, seen between the tall cypresses which border the road. Opposite this side of Villa Spence, a steep path to the left leads up to a small convent which was built in 1360, for some hermits of St. Jerome. The present church and adjoining buildings are of a much later date, and were designed by Michelozzo Michelozzi

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at the beginning of the fifteenth century in the time of Cosimo Vecchio de' Medici. The Gerolamites were suppressed in 1668 by Clement IX., when the convent was converted into a villa, and in 1798 it came into the possession of the Barons Ricasoli. It is now occupied by the Jesuits with their head, a very aged man, Father Beckx. The church formerly contained several good works of art, but nearly every object of merit has been removed, except a large fresco of St. Jerome by the modern painter Sabatelli. The view from the portico of the church, built in 1634, is truly splendid.

A few paces distant from the entrance to the grounds of the Jesuit Fathers, an inscription on a large block of stone records that San Romolo and his companions suffered martyrdom on the rock above :—

'*Sopra di questo sasso*
Per man delle crudel Fesule genti,
Spettacolo di morte, orrendo e tristo,
Quai vittime innocenti
Cadero esangui i gran campion di Cristo.'

'Above this rock
By the hands of the cruel Fiesolan people,
Sad and fearful spectacle of death,
How many innocent victims
Fell lifeless as champions for Christ.'

Immediately beneath the terraced gardens of Villa Spence is the chapel or oratory of Sant' Ansano. In 1795 this chapel fell into the possession of a Canon Bandini, of the Cathedral of Florence, who placed in it a variety of paintings, sacred and profane, some of undoubted merit, but many utterly worthless. There are several bas-reliefs by Luca della Robbia or his scholars, and a bronze relief of an Adoration of the Magi attributed to Lorenzo Ghiberti. Two paintings, near the entrance, of the Triumph of Petrarch, are by Sandro Botticelli. They are much injured, but are interesting, because some very valuable engravings were taken from them.

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Villa Rondinelli, not far from the Piazza San Domenico, also situated on this old road, is a charming specimen of an Italian country house surrounded by terraced gardens, with flights of steps leading from one level to another. It was formerly the residence of Clemente Vitelli, ambassador to Rome from the Grand Duke Cosimo III., and his marble statue is in the entrance hall of the Villa. It was afterwards inhabited by Pompeo Neri, who lived in the first half of the eighteenth century, and was Professor of Public Law in Pisa, and subsequently minister to the Grand Duke Francis II., the husband of the Empress Maria Theresa.

A few paces lower, on the opposite side of the road, a marble slab is inserted in the wall, to record that on that spot the Bishops of Fiesole were in the habit of resting when on their return from Florence to their palace in Fiesole, before entering their *treggia*, or sledge drawn by oxen, as is customary in Italy when the road is too steep for wheeled carriages.

Immediately beneath the Villa Rondinelli is the farm which belonged to Baccio Bandinelli, the pupil of Michael Angelo, against whom Benvenuto Cellini bore so much spite. Two lions' heads, beside a fountain projecting from the wall, were sculptured by Bandinelli and mark his residence.

An amusing anecdote is related by Cellini in his Autobiography, of an encounter he had with Bandinelli in the neighbouring Piazza of San Domenico. One evening Benvenuto was descending by the steep old road from Fiesole, reflecting with much rancour on the behaviour of Bandinelli, who, he had been told, had spoken with the Grand Duke Cosimo in very disparaging terms of his Perseus, then in the process of modelling: he was secretly resolving, if he should meet him, to fell him to the ground, when he suddenly perceived his enemy, mounted on a mule, with a boy behind him, approaching from the opposite side of the Piazza on his way to his farm. 'When he descried me,' Cellini proceeds, 'he turned deadly pale, and trembled from head to foot. I, who knew his evil deeds, said, "You

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need not fear, you who are a coward, and not even worthy to receive my blows." He looked at me with a subdued air, and made no reply. Recovering my better feelings I thanked God, that by His help I had not committed a deed of violence.' He (Benvenuto) then relates how he took courage, and prayed to Heaven that he might be permitted to finish his work (the statue of Perseus) with such perfection that he might destroy all his enemies, and thereby gain a greater and more glorious victory than by only overcoming a single foe. Having formed this resolution, he returned home in a happier frame of mind.[1]

The site of the hostelry of the 'Tre Pulzelle,' where the Abate Lami, the writer on Tuscan antiquities was accustomed to rest on his walks, is near Bandinelli's farm.

The Medicean coat of arms, at the angle of the two roads, was placed here on the 11th of June, 1516, when Leo X. passed on his way to Fiesole.

Near this is the villa of the painter Pietro Benvenuto of Arezzo, whose frescoes are in the Mausoleum Chapel of San Lorenzo.

CHRONOLOGY.

	A.D.
Ammirato, Scipione	*b.* 1531; *d.* 1601
Bandinelli, Baccio	*b.* 1488; *d.* 1560
Benvenuti, Pietro	*b.* 1769;
Cellini, Benvenuto	*b.* 1500; *d.* 1571
Cigoli, Ludovico Cardi	*b.* 1559; *d.* 1613
Clement IX., Pope, reigned	1667—1669
Convent of Gerolamites founded	1360
,, ,, suppressed	1668
Ferrucci, Andrea, of Fiesole	*b.* 1465; *d.* 1526
Ficino, Marsilio	*b.* 1433; *d.* 1499
Fiesole first mentioned in Roman history	B.C. 225
,, S. Alessandro founded	A.D. 490
,, besieged by Belisarius	538
,, Cathedral of, founded	1028

[1] See *Vita di Benvenuto Cellini*, p. 264.

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	A.D.
Fiesole, citadel, still standing	1125
,, Theatre, Roman, uncovered	1809
Francis II., Austrian G. D.	1737—1765
Landor, Walter Savage	1785—1864
Leopoldo II., Austrian G. D.	1825—1859
Lami, Abate Giovanni	*d.* 1770
Michelozzi, Michelozzo	*b.* 1396; *d.* 1472
Mino da Fiesole	*b.* 1431; *d.* 1484
Pazzi conspiracy	1478
Pico della Mirandola	*b.* 1463; *d.* 1494
Piero di Cosimo	*b.* 1462; *d.* 1521
Poccetti, Bernardo	*b.* 1548; *d.* 1612
Poliziano, Angelo	*b.* 1454; *d.* 1494
Robbia, Luca della	*b.* 1400; *d.* 1482
Sixtus IV., Pope, reigned	1471—1484
Social War	B.C. 90—89
Stilicho at Fiesole	A.D. 405
Sabatelli, Luigi	*b.* 1772; *d.* 1850
Theodoric, King of Ostrogoths	A.D. 455—526
Thrasymene, battle of	B.C. 217

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CHAPTER XXIII.

THE VILLA PALMIERI—THE OLD BOLOGNESE ROAD—PRATOLINO—MONTE SENARIO.

BEYOND the arch erected in honour of the Grand Duke Francis II. and Maria Theresa, at the Porta San Gallo, is a public garden or Boschetto—Parterre—as it is usually called. Here once stood a Hospital for Foundlings, and for the reception of pilgrims ; and, later, an Augustinian convent and church, dedicated to San Gallo by Lorenzo de' Medici. From thence is derived the name of this gate, as well as that of the architect, Giuliano Giamberti San Gallo, who was born in the vicinity of the convent. The church was demolished by order of the Florentine Republic in 1529, to prevent its occupation by the troops of the Prince of Orange during the siege ; but the convent was only suppressed under the Austrian Grand Duke Pietro Leopoldo (1765–1790), when he introduced various reforms in the State, and among them, the diminution of idle friars throughout Tuscany. The place, where the monastery of San Gallo had stood, was converted into the present public garden.

Passing the barrier of the Ponte Rosso, called so from a bridge, which was demolished here in 1868, the Via Faentina to the right leads to San Marco Vecchio, which in early days belonged to the canons of San Lorenzo. Everything of interest in this little church has been removed, and it is, therefore, only worthy of notice as one of the oldest in the neighbourhood. Still further on this road, above the stream of the Mugnone, is the Villa Palmieri, which has the disputed honour of being

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supposed to have been the scene of Boccaccio's tales, probably, with better foundation than any of the other villas which have the same reputation. Boccaccio may have drawn entirely on his own imagination, but the Villa Palmieri rests its claim on long tradition, the road leading to it being called Via Boccaccio, whilst the whole district bears the name of the Valle delle Belle Donne; besides which, two water mills in the vicinity still at work, are mentioned in the Decamerone. The description of the villa and ground also very closely resembles those of the Palmieri. Boccaccio relates that the place chosen by the gay company of ladies and gentlemen, escaping from the horrors of the Plague, was only two short miles from the city; and he continues: 'The spot was on a rising ground, remote from the high road, and covered with various shrubs and green leafy plants, agreeable to the eye. On the summit was a palace, with a large and beautiful *cortile* in the midst, and with loggie —covered balconies—halls and chambers, each beautiful in itself, and adorned with excellent paintings of cheerful subjects; there were meadows around, and marvellous gardens, and wells of fresh water, with vaults containing the most precious wines; better adapted perhaps to those curious in good liquors, than to sober and modest women. When all this was well swept out, and the beds in the chambers made ready, and fitted with all the flowers of the season that could be had, and cream-cheeses prepared on reeds, the company arrived with no small delight.'

They seem to have risen with the dawn, and dispersed to take walks over the country; after passing the heat of the day in recounting tales to one another, under the shade of the trees, in the garden, or meadows, they again separated to amuse themselves until supper, concluding the day by song and dance. One of their rambles was to the green and pebbly bank of a clear stream, which descended from a hill to a shady valley, where they bathed their feet in the pure water, possibly that of the Mugnone. Another was to the valley of the Belle Donne,

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where was a little lake in the forest, which may have been that in the vicinity of the villa where afterwards resided the poet Walter Savage Landor. The two mills are also referred to, as belonging to a neighbouring villa, *due mila passi*, two thousand steps from that which Boccaccio makes the scene of his tales.

The Villa Palmieri is now the property of the Dowager Countess of Crawford and Balcarres, and the grounds combine the beauty of an Italian garden with the care and order of an English home.

Returning to the barrier of the Ponte Rosso, the Bolognese road rises directly by a steep ascent between houses. To the left is the horticultural garden of Florence and the country house of the late Baron Bettino Ricasoli, a statesman whose name will ever be remembered among those who founded the Kingdom of Italy. To the right is the Pellegrino, at one time a hospital for pilgrims, which gave its name to the whole district, but which has entirely disappeared, and a large and ugly block of buildings used as a school for boys has taken its place. The church of the old monastery is still standing, just before arriving at the little borough of Pietra.

The first villa to the left, after passing through Pietra, is Lavaggi. It is in the district of Montughi, which extends from the Via Bolognese to the Via Vittorio Emanuele. The Villa Lavaggi was at one time the residence of Brunetto Latini, the master of Dante, who is buried in the cloisters of Santa Maria Maggiore in Florence; Villa Lavaggi afterwards became the property of the Pazzi family. It was here that Jacopo Pazzi received Cardinal Raffaello Riario, a youth of nineteen, when his visit was made a pretext for festivities, during which the famous Pazzi conspiracy against Lorenzo and Giuliano de' Medici was hatched. The villa was confiscated after the murder of Giuliano and the defeat and destruction of the conspirators. The accomplished René of Anjou, on his way to and from Naples, where he went to claim the kingdom left him by Queen Joanna II., lodged at this villa. René returned to his native

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State of Provence, and died there in 1480. The villa afterwards became the property of the Massa family, from whom it passed to the Panciatichi. Here the celebrated songstress, Madame Catalani, spent her last days; and, after her death, it was sold to the Marchese Lavaggi, of Rome.

A narrow lane beyond the villa, but wide enough for carriages to pass, connects the Bolognese Road with the Via Vittorio Emanuele. In this lane is the Convent of Santa Maria, once rich in pictures, but which have all been removed to the galleries of Florence. The road lies across the lovely undulating land of Montughi, and joins the Via Vittorio Emanuele by a steep descent from the Capuchin Monastery.

The village of La Lastra, farther on the Bolognese Road, consists of a group of houses on a rocky bank to the right: there the exiled Bianchi assembled, A.D. 1300; they were sixteen hundred horsemen and some thousand foot, all resolved on reinstating themselves in Florence, who succeeded in reaching the Piazza di San Giovanni, but from want of organisation were overcome, and forced to retreat and disband.

The Villa Salviati beyond, now called Hagerman, is the property of a Swedish gentleman. On this site was the Castle of the Montegozzi, who were succeeded by the Aldobrandi, from whom it passed to the Salviati. Looking down the steep road leading to the principal entrance to the grounds, a bridge may be observed over the Mugnone, called the Ponte alla Badia, because connecting the Bolognese road with the celebrated abbey or Badia of Fiesole, which is on the opposite high bank of the stream. This bridge was constructed by the Consuls of the Guild of Wool, and is supposed to be the scene of the battle where Radagasius the Goth was defeated by Stilicho, on the day of Santa Reparata.

In a little oratory near the bridge, dedicated to Santa Maddalena, are remains of frescoes by Fra Bartolommeo, but the best among them have been removed to Florence; and on a conical hill stands the Castle of Basciano, which belonged to

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the family of the Scolari, the friends and allies of the Buondelmonti, who held it till the Republic ordered the demolition of all fortified buildings within reach of the city; on the high altar of the church is a Madonna enthroned, by Neri de' Bicci.

The Villa Salviati is one of the largest near Florence, and the grounds are extremely beautiful. Here Veronica Cybo took the head of the unhappy Catarina Canacci, whom she had caused to be murdered, and, concealing it in a jar of flowers, presented it to her husband, Jacopo Salviati, Catarina's reputed lover. The most popular singers of this century, Mario, Duke of Candia, and his wife, the beautiful Giulia Grisi, inhabited this villa for several years previous to her death.

Continuing along the Bolognese Road, the next place on the left hand is Trespiano, formerly part of the land belonging to the Lords of Cercina and Castiglione, but for many past years, the cemetery for the poor of Florence. A mile from Trespiano, on an eminence beneath Monte Morello, may be seen the old castle of the Castiglione family, where, until recently, was preserved the sword of Dante da Castiglione, who fought the famous duel during the siege of 1529. The sword has, however, been removed to the Bargello. The Castiglione were originally Castellani, and claimed a descent from the Roman conspirator Catiline. They were among the most ancient families of Tuscany; one of their number fought on the Ghibelline side in the battle of Arbia, after which, in 1268, the whole clan was for a time banished from Florence. In 1462 a Castiglione was first chosen Prior of the Republic, and the last Prior of this family was Guido da Dante, the father of Dante da Castiglione, who was born in 1503. At the foot of the eminence on which the castle is perched is the village of Cercina, part of the lordship; and from the green sward in front of the little church there is a lovely distant view of Florence. The best and safest way to reach Cercina is by Careggi, returning to Florence by Trespiano and the Bolognese Road.

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Beyond the Villa Salviati is a small villa belonging to the well-known living actor Salvini. On a height within the grounds, and in the midst of a wood of pines, stands the Uccellatojo, or Bird Tower of Dante. The Mugnone divides this hill from that of Fiesole, and there is a singular charm in the contrast of wild mountain scenery to the north with the cultivated land to the south towards Florence.

The village of Montorsoli, near the entrance to the Salvini Villa, produced the sculptor, Giovanni Angelo da Montorsoli, the pupil of Michael Angelo, one of whose best works is in the Medicean Chapel, or *Sagrestia Nuova*, of San Lorenzo. Farther on, to the left of the road, is the Oratory of San Filippo Benizzi, who is best known to foreigners by the beautiful paintings of Andrea del Sarto in the court or entrance to the Church of the SS. Annunziata. Here the saint was wont to rest on his way to his monastery of Monte Senario, and pilgrims to that famous sanctuary, whether arriving singly or in procession, paused at this Oratory before ascending the mountain.

The Medicean Villa of Pratolino, now belonging to Prince Paolo Demidoff, is the place of most importance along this road. So little remains of what once made it famous, that the difficulty to obtain permission to see the house and grounds is the less to be regretted. The Grand Duke Francis I. purchased the estate from Benedetto Uguccioni in 1569, and employed Bernardo Buontalenti to prepare it for a royal residence. Besides the villa, Buontalenti constructed a hexagonal chapel with a cupola supported by fourteen columns. In accordance with the taste of the age, he made a labyrinth and grottoes, and placed figures in different parts of the grounds, which moved by machinery, to cause surprises, and he added waterspouts and fountains. On an island in a small lake Giovanni da Bologna was commissioned to execute and place a colossal statue, which can be distinguished from various parts in the neighbourhood of Florence, and by which he meant to

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symbolise the Apennines. Giovanni di San Giovanni and other artists decorated the interior of the palace.

Pratolino has long ceased to be a favourite residence, and since the days when it was inhabited by Francis I. and Bianca Cappello, it has been allowed gradually to fall into ruins, whilst the villa itself was demolished by later Tuscan sovereigns. Ferdinand III. built a modern palace in the grounds, and the present owner, Prince Demidoff, is making various improvements, and has stocked the place with game.

From Pratolino the road passes over breezy mountains and common, till it arrives at the foot of the steep ascent to Monte Senario, which can only be accomplished in a cart or sleigh drawn by oxen or on foot. Within a short distance of the monastery is L'Acquirico, where there is a fountain and a cross. This was another resting-place for the founders of Monte Senario, and a miracle is said to have been here performed upon a boy, who had been drowned, and was restored to life.

The history of Monte Senario is closely connected with the early history of Florence. On the site of the beautiful Campanile of Giotto, close to the Florentine Cathedral, once stood an Oratory belonging to a confraternity who dedicated themselves to the service of the Virgin, and to sing praises in her honour. Even after the construction of the Campanile, they continued to meet there, and entered the Cathedral by a bridge connecting it with the Bell Tower. An inscription on a marble tablet facing the Campanile records the fact, and above it may still be seen the effigy of the Virgin and Angel of the Annunciation. The Laudesi, or singers of praise, were a band of seven gentlemen belonging to good families in Florence, who called themselves the Servi, or Servants, di Maria. Their names were Bonfiglio Monaldi, Giovanni Manetti, Benedetto dell' Antella, Bartolommeo Amidei, Ricovero Lippi Uguccione, Gerardo Sostegno, and Alessio Falconieri.

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According to the old legend they were assembled at prayer in their Oratory on August 15, the day of the Assumption of the Madonna, in the year 1233, when they saw a vision of a luminous globe, with seven rays, which rested on their heads, and immediately afterwards the Virgin, in the midst of a choir of angels, appeared, exhorting her worshippers to abandon their families and friends, to give all their goods to the poor, and to dedicate themselves to a monastic life. The eldest of the confraternity, Bonfiglio Monaldi, placing himself at their head, led them to a meadow out of Florence, called Camarizia, or Campo di Marte, where are now the Piazza and Church of Santa Croce. In the centre of what is now the cloister of Santa Croce, the Servi di Maria erected a little hut or oratory, where they offered up their prayers. From thence, Monaldi and his brethren walked in procession to the palace of the Florentine Bishop Ardingo. They were all attired in long grey habits, and the people followed them in crowds, whilst, as the legend relates, the very infants at the breast cried out, 'Behold the servants of the Blessed Virgin Mary!' Among these miraculously endowed children was Filippo Benizzi, afterwards the great saint of the Order; who, although only five months old, exhorted his mother to give alms to these holy men. The fame of their sanctity at length attracted such a multitude of spectators to gaze at them when at their prayers in their humble oratory, that they determined to seek a more solitary place, where they could dwell apart from all human beings. Their prayer for guidance was answered by another vision of the Madonna, who pointed out to them Monte Senario, then a desert covered with forest and infested by bears, wolves and other wild animals. The name has been variously derived from Monte Asinario, the Ass's Mount; Monte Sanario, the Mount of Health; Monte Senario, the Mount where the wind moans among the trees; and Monte Senario, the highest of six hills.

Bishop Ardingo confirmed the choice of the Madonna,

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and bestowed the land on the Servi di Maria. They arrived at the place with no garments but the monks' habits they wore, and no food but a little bread. On the day of our Lord's Ascension they set up an altar on the top of the hill, and commenced building an oratory. Each brother sought a separate cave, in which to dwell as hermits, in imitation of the Thebaid in Egypt, and the place was soon known as the Holy Hermitage of Monte Senario.

To provide a hospitium or lodging for the brethren when they descended from their hill to beg alms in the city, in 1256 they built another oratory at Cafaggio, just outside the gates of Florence, on the site now occupied by the Church of the SS. Annunziata, which they called Santa Maria in Cafaggio. But in their retirement at Monte Senario they were still not secure from the intrusion of strangers, who came from all parts to behold these saintly men. When Cardinal Castiglione came to Florence as Legate from Pope Gregory IX., he was taken by Bishop Ardingo to Monte Senario. In 1244 Piero Martire, Grand Inquisitor of Italy under Pope Innocent IV., and persecutor of all heresies, was sent to investigate and render an account to the Holy Father of these penitents, and above all to ascertain that they had no taint of heretical doctrines. Whilst at his prayers, Piero Martire beheld a vision of the Virgin attired in a black mantle, and seven pure white lilies were thrown to him by angels, who told him they had gathered them on the mountain. The Inquisitor hastened at once to the Hermitage, and after he had satisfied himself regarding the innocence of their lives and the orthodoxy of their doctrine, he never ceased extolling their virtues in his sermons. The Pope confirmed the Order, and granted them certain privileges, and, further, made use of them to gain fresh adherents to his cause, by proclaiming that all who would abandon his enemy the Emperor Frederick II. ('the persecutor of the Church'), and join the Servi di Maria, should receive full absolution for their sins.

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On February 27th, 1239, in the midst of an unusually hard winter, a miracle is recorded: a vine which had only been planted one year, put forth leaves, producing the most delicious grapes, whilst the fields around became suddenly green with young grass, and enamelled with flowers as in the spring. On the occasion of this marvel the Hermits all wept with joy, and the good bishop Ardingo himself shed tears, beholding therein a sign that the Virgin intended to increase the number of her servants. Towards midnight, as Ardingo was kneeling at his devotions, the Madonna appeared to him, carrying with her the black garment of a friar, and an open book containing the rules of St. Augustine with the title of Servi di Maria. She invited all to join in cultivating the Vine of the Lord, and to wear the black habit in remembrance of her sufferings and the death of her Son. As the Hermits had at the same time a similar vision, they henceforth received other brethren into their Order, and changed their baptismal names to others more saintly in character. In 1255 Bonfiglio Monaldi visited Naples, and received the formal confirmation of his Order at the hands of Pope Alexander IV.

The brethren frequently now descended from Monte Senario to visit other parts of Italy in search of proselytes; and a church and monastery rose at Caffaggiolo, which were dedicated to the SS. Annunziata, or the Virgin of the Annunciation.

The reputation of the Servi di Maria was, however, really established by their great saint, Filippo Benizzi, the son of Jacopo Benizzi and Albaverde Frescobaldi. Filippo was born in the family palace facing the Palazzo Guicciardini, near the Piazza de' Pitti. He received his education in the Universities of Paris and Padua, and, at the age of nineteen, returned to Florence, intending to practise as a physician. To quote the words of Mrs. Jameson: 'One day, as he attended mass in the Church of the SS. Annunziata, he was startled by the words in the epistle of the day: "Draw nigh and join thyself to the chariot," and going home full of meditation, he threw himself

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on his bed. In his dreams he beheld the Virgin seated in a chariot; she called him to draw near, and to join her servants. He obeyed the vision, and retired to Monte Senario, where such was his modesty and humility that the brethren did not for a long time discover his talents.' Filippo joined the Order fifteen years after its foundation in 1247; the various miracles attributed to him are recorded by Andrea del Sarto in his frescoes in the SS. Annunziata.

In the year 1412, one of the family Della Stufa, dying without children, bequeathed a sum of money for the enlargement of the monastery and for the repair of the church. A century and a half later, in 1596, the Grand Duke Ferdinand I., brother of Francis I., and the instigator of the murders of his sister Isabella Orsini, and of his sister-in-law Eleanora, and the supposed murderer of Francis himself, and his Duchess Bianca Cappello, exhibited his piety by giving money to rebuild the monastery. He was hunting in the neighbourhood of Pratolino, and unexpectedly came upon the Hermitage, the residence of the founders, and was so delighted with the friars, that when the new monastery was nearly finished, Ferdinand brought his young wife Christina of Lorraine to visit it.

Pietro Leopoldo I. suppressed the monastery in 1777, but it revived under later and less enlightened sovereigns.

Near the entrance to the Hermitage, as it is still called, are two modern statues representing the Beato Bonfiglio Monaldi, the first General of the Order, and San Filippo Benizzi. They stand on a green sward outside the convent, the doors of which are still closed to all females, though the brethren kindly admit both sexes to visit the lovely woods around. A bell and clock tower are at the entrance of the building; on the tower is a representation of the Virgin of Sorrows, and for a motto, the prayer of her servants, 'Dolore quos genuisti salva filios.'

Around the little court of entrance are other reliefs, descriptive of the seven sorrows of the Mother of our Lord. The

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grotto in which one of the founders, the Beato Manetto dell' Antella, died in 1268, is still shown, and is reached through the woods. Several other grottoes, which were formerly inhabited by the Hermits, are also preserved for the visits of pious pilgrims, who are promised a hundred days' indulgence for their sins, in reward for prayers offered up at these shrines.

The view into the Valley of the Mugello, the country of Giotto, from Monte Senario, is extremely beautiful. At no great distance is the Abbey of Buonsollazzo (good comfort), on whose site Hugh of Brandenburg, Viceroy of Tuscany for the Emperor Otho III., beheld a vision so terrible, that he resolved to expiate his sins by founding this abbey, and, shortly afterwards, he built the Abbey, or Badia, of Florence.

The battle of Radagasius, which, as before mentioned, is supposed by some to have taken place in the hollow near the Salviati Villa, is by others said to have been fought in the Valle le Croci, seen from Monte Senario; and the name Croci to have been given from the sufferings of the combatants. In the Valley of the Mugello is also situated the Villa of Cafaggiolo, built by Cosimo de' Medici, Pater Patriæ; here he also founded a Convent of Minorites, or Lesser Franciscans.

Cafaggiolo and Careggi were Cosimo's favourite residences, and his son Piero placed his children, Lorenzo and Giuliano, in the former villa during their boyhood. Lorenzo selected the same villa in which to educate his young sons Piero and Giovanni, afterwards Pope Leo X. They were living at Cafaggiolo with their mother, Clarice Orsini, at the time of the Pazzi conspiracy; for Lorenzo considered it prudent to keep his wife and children far removed from the dangers which menaced the family in Florence.

Catharine, the daughter of Lorenzo de' Medici, Duke of Urbino, afterwards the wife of Henry II. of France, and the instigator of the massacre of St. Bartholomew, was sent to Cafaggiolo when a girl, attended by twelve noble Florentine maidens, to receive Margaret the natural daughter of the

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Emperor Charles V., who at the age of nine arrived in Tuscany on April 18, 1533, to be affianced to Duke Alexander de' Medici. His murder by his cousin Lorenzino released Margaret from so infamous a marriage, and when Lorenzino fled the day after he had committed the deed, he sought refuge at Cafaggiolo. Forty years later, the villa was the scene of one of those dreadful tragedies which stain the memory of the Medicean Grand Dukes.

Eleanora, the daughter of Don Garzia di Toledo, and niece of the Grand Duchess Eleanora, the wife of Cosimo I., was married to their son, her cousin, Don Piero de' Medici. After the death of Cosimo, and the succession of his eldest son Francis to the Grand Ducal throne, Eleanora was suspected of infidelity to her husband. The Cardinal de' Medici, afterwards Ferdinand I., listened to stories of her misconduct, as well as of that of his sister Isabella, who was married to an Orsini, and was scandalised by what he considered detrimental to the honour of his house. He therefore sent information to his brother Francis, and at the same time suggested that the culprits should be put to death. Though Francis himself was living in open scandal with Bianca Cappello—his wife, Joanna of Austria, being still alive—he shared the indignation of the Cardinal. He sent for Eleanora, and after ordering the immediate execution of her supposed lover, he dismissed her to her husband at Cafaggiolo. Eleanora at once surmised what was to be her own fate, and after bidding a tearful farewell to her infant son, she obeyed. She reached the villa that evening, and had no sooner passed the threshold, than she was assaulted by Piero himself, who in his fury stabbed her repeatedly, until she lay dead at his feet. Then kneeling down, he asked pardon of Heaven, whilst making a vow never to marry again. The body was placed in a coffin, which must have been in readiness, and the next hour her remains were sent to Florence, where they were interred in San Lorenzo. Isabella met a similar fate from her husband.

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As the Grand Duke Francis preferred Pratolino to Cafaggiolo, we hear no more of this favourite country seat of the first Cosimo, though it is still kept in good preservation, and was only sold a few years ago by the Crown to the Prince Borghese.

Monte Senario is celebrated for the beauty of its wild flowers, especially for its sweet-scented violets, as well as the snowdrops which whiten the ground in early spring. It also produces many medicinal herbs and a variety of fruits.

CHRONOLOGY.

	A.D.
Arbia, battle of	1268
Benizzi, San Filippo, joined the Servites	1247
Boccaccio, Giovanni	1313—1375
Brunetto Latini	*d.* 1494
Buontalenti, Bernardo	1536—1608
Castiglione, Dante da	*b.* 1503;
Catharine de' Medici	1519—1589
Ferdinand I., Grand Duke, reigned	1587—1609
Francis I., Grand Duke, reigned	1574—1587
Francis II., Grand Duke, reigned	1737—1765
Frederick II., Emperor	1194—1250
Giovanni da Bologna	*b.* 1524; *d.* 1600
Landor, Walter Savage	*b.* 1785; *d.* 1864
Montorsoli, Giovan Angelo	*b.* 1506; *d.* 1563
Otho III., Emperor	985—1002
Piero Martire in Florence	1544
Pietro Leopoldo, Grand Duke, reigned	1765—1790
Radagasius, battle of	406
René of Anjou	1409—1480
Ricasoli, Baron Bettini	*d.* 1880
Senario, Monte, Hermitage founded	1234

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CHAPTER XXIV.

VILLA STIBBERT—MEDICEAN VILLA OF CAREGGI.

THE road to the left beyond the Ponte Rosso is the Via Vittorio Emanuele, and the first villa of importance in this direction is that of the Fabbricotti, once a country residence of the Princes Strozzi. It stands conspicuously on an eminence surrounded by an Italian garden laid out in terraces, and adorned with busts. A few steps farther on the opposite side of the road is a small tabernacle containing the bust of Sant' Antonino, the good Bishop of Florence in the fifteenth century; four tall cypresses rise behind it, and commemorate the site of the episcopal palace, in which the saint spent many years of his life, and where he died. During the siege of Florence of 1529–30 the building was razed to the ground.

A lane to the right, winding up a short but steep ascent, leads to the Villa Stibbert. All the undulating land between the Via Vittorio Emanuele and the Via Bolognese bears the name of Mont' Ughi, from a certain Captain Ugo, who left Rome some time in the twelfth century in quest of adventures, or to make his fortune. Arriving with his band of armed followers in the vicinity of Florence, he wasted the whole country, and, finally, established himself on this height, where he built his castle, and where, in modern days, an English gentleman, Mr. Stibbert, has converted two farmhouses into a beautiful villa. The story of Ugo is preserved in a fresco beneath a Loggia adjoining the house, painted by the Florentine artist Bianchi. From this Loggia a beautiful view may be

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obtained of hill and valley richly cultivated, which once was devastated by the robber chieftain. The little chapel beside the Loggia is supposed to occupy the site of Ugo's Castle, and within its walls lie buried the remains of the celebrated engraver Raffaelle Morghen, who died in 1833. His grandfather, a German, was invited to Tuscany by the Marchese Gerini to engrave the works of the Florentine artists in the Pitti Gallery. Raffaelle Morghen was born in Florence in 1758, and earned for himself a name, as the first engraver of his time.

The grounds round the Villa Stibbert combine English taste for order with the usual elegance of the Italian garden, consisting of terraces decorated with lovely busts amidst the luxuriant growth of a southern vegetation. Within the villa there is a most rare and remarkable collection of armour, which Mr. Stibbert allows to be seen on certain days to those who can obtain a card of admission through his personal friends.

Descending a few steps from the entrance hall into a vast saloon with a vaulted ceiling, the visitor finds himself surrounded by figures of men in various postures, and of horses with their riders in full armour. They represent different periods of Italian and German history. Numerous swords and other weapons, horses' bits of singular construction, banners, &c., decorate the walls, which are painted with coats of arms and other devices in a low tone of colour. Some precious relics are under glass on tables in the middle of the room. In the centre is a horse and man fully equipped for the tournament ; to the right a red-bearded figure wears the armour of the Emperor Maximilian, the *letzte Ritter* of the Germans ; he has on a kilt of crimson and green velvet striped with black and gold, the Austrian colours ; and broad ribbons of crimson and green are crossed over his breast.

One very rich coat of mail inlaid with gold belonged to a Visconti of Milan. In a recess to the left, a rider comes forth clad in the armour of one of the Guadagni family. Six cavaliers, three on each side, guard the farther entrance to this saloon.

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Three are Saracens in fine chain armour, carrying round shields, and with the horsetail for a banner; the other three cavaliers are European.

The room beyond contains many valuable and curious examples of Japanese and Oriental armour, and has likewise two figures on horseback, the horses being decorated with gilt horns.

A second magnificent hall, lighted from above, contains the Picture Gallery, and a richly-decorated boudoir is painted and adorned with flowers in relief, after the taste of the Louis Quinze period.

After leaving the Villa Stibbert and returning to the high road, a steep and narrow lane to the right leads to the Monastery and Church of the Capuchins, once celebrated for its art-treasures. These are hard times for the monks, and their pictures are sold and dispersed, or have been removed to enrich the museums of the city. This lane communicates with the old Bolognese Road, passing the Convent of Santa Marta. The tabernacle at the entrance, below the Capuchin Monastery, was painted by the Siennese Francesco Vanni (1563–1610). A row of fine old cypresses within high walls encloses the garden, beyond whose precincts the botanist or lover of wild flowers may find attractive walks amidst the hills and woods.

Farther on the Via Vittorio Emanuele, is the Villa Ambron, and still farther, that of the Marchese Stufa, which, having been partly destroyed by fire, is better known as the Palazzo Brucciato. Here three roads meet. The centre leads to the Royal Villas of Petraia and Castello; the narrow lane to the left, to the Villa Lemmi, which, until recently, contained very interesting frescoes by Botticelli, now sold to Paris. The road to the right leads to Careggi or Campus Regis, a name given to the whole district of well-cultivated land lying between the stream of Terzolle on the west, the heights of Mont' Ughi to the east, and the southern spur of Monte Morello to the north.

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A large gate with stone lions on the pilasters, and a neat lodge beside it, is the entrance to the grounds of the Medicean Villa of Careggi. The fragrant smell from pine and cypress groves, mingled in spring and summer with the scent of roses and other plants, perfumes the air, as the visitor drives up the approach to the house between shrubs and trees, and carefully-tended grass with beds of flowers. The Villa of Careggi was purchased many years ago, when it was in a ruined condition, by an English gentleman, the late Mr. Sloane, who having succeeded in making a large fortune by Italian mines near Volterra, spent his money munificently in Italy, and gave generous contributions towards the completion of the façades of Santa Croce, and of the Florentine Cathedral. He bought up other old villas in a state of decay, and restored them as nearly as possible to their primitive condition.

Careggi was built by Cosimo, Pater Patriæ, and converted by his favourite architect Michelozzo Michelozzi into a fortified castle. The pleasant situation, on an elevated part of the plain, not too far removed from Florence, made it a favourite residence of the first Medici. Here Cosimo, and afterwards his grandson Lorenzo, collected their literary friends, and held *conversazioni* or meetings of the so-called Platonic philosophers, whose readings, recitations, and discussions—however pedantic and wearisome they appear in later ages—revived a knowledge and love of classical learning, for which posterity may be grateful.

These meetings were presided over by the Greek scholar, Marsilio Ficino; Cosimo had rescued him from poverty, educated him, and appointed him tutor to the youthful Lorenzo, whom Ficino initiated in the wisdom of Plato. On every seventh of November a feast was held at the Villa, to celebrate the birth of Plato; on which occasion nine philosophers (the number of the Muses) met to read and discuss the works of the Greek. Cosimo died at Careggi, at the age of seventy-six, in 1464; he had presented Ficino with a small villa on the hill above, but the philosopher preferred ending his days at Careggi, where he

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died in 1499. His pupil and patron Lorenzo had died there seven years before, in 1492, at the age of forty-three. It is said that he sent for Savonarola, when on his deathbed, and that after the friar had vainly exhorted him to restore liberty to Florence, he left him, without granting absolution. Another story of still more doubtful authenticity is also related. As Lorenzo's physician was descending the stairs from the chamber of the dying man, the servants seized him, under the impression that he had poisoned their master, and thrust him down the well in the court. Both tales are recorded in paintings made by order of Mr. Sloane; the first is a picture hung in the room where Lorenzo died; the last is a fresco by the English artist Watts, on the wall of a conservatory attached to the house.

In 1529, a band of hot-headed youths from Florence, led by Dante da Castiglione, the hero of the duel during the siege of 1529–30, set fire to Careggi, on pretence that they were acting as the champions of liberty by destroying the property of tyrants. Before the flames could be extinguished, the greater part of the building was consumed. Shortly afterwards, Alexander de' Medici, the first Duke of Florence, ordered it to be rebuilt, and adorned with paintings, by Pontormo and Bronzino. It continued to be the property of the reigning house of Tuscany until 1780, when it was sold to the Orsi family, from whom it was purchased by Mr. Sloane. A beautiful saloon, ornamented with fresco paintings of landscapes under pointed arches, as well as the Cortile and Well, belongs to the old Villa. On the first story, a Loggia, or covered balcony, supported by columns painted in Arabesques, is of the seventeenth century. On the same floor is a room with a fine ancient stone chimney-piece, which Mr. Sloane brought hither from another Villa; opposite which is a large picture by the modern painter, Puccinelli of Bologna, representing the first members of the Platonic Academy, with Fra Angelico and other artists of the period. Three rooms beyond are shown

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as the private apartment of Lorenzo. In these are other paintings by modern artists; that of the deathbed of Lorenzo, already mentioned, and Politian reciting in the presence of the Platonists; the third picture has a similar subject. Lorenzo's bed is preserved in a room to the left of the entrance to this apartment.

A narrow staircase leads up to an open gallery under the projecting eaves of the villa; it is carried along the four sides, so that a good look-out could be maintained over the surrounding country.

In the beautiful gardens surrounding the villa are fine exotic, as well as native plants. Two statues of deformed beings are portraits of the favourite dwarfs of the Grand Duke Cosimo I.: one little creature is seated on a snail, the other on an owl. A quaint mosaic pavement, representing animals, is in front of the house.

Beyond the villa is the Fattoria, or farm, with an ancient tower and machicolated walls, probably the remains of Cosimo's fortified castle, which may have been used as a watch tower, when the hills were covered with forest, and game preserved for the amusement of the Medici. A winding road leads to the small cottage villa of Marsilio Ficino, near which another battlemented edifice probably served also for a watch tower. Between these two buildings is a large villa, which the Grand Duke Cosimo II. bestowed on one of his retainers. Ten minutes' walk farther on, is the lovely villa of the Concezione, with a splendid ilex tree in front, which was purchased by a French gentleman, Monsieur Sabatier, from the Gerini family; the road descends thence to the Via Bolognese.

The situation of both these last-mentioned villas, on the slope of a high range of hills, affords a most beautiful view over the valley of the Arno and of the mountains towards Rome. Villas and farm-houses are scattered in every direction amidst fields and orchards, with the silvery olives and dark cypress, giving colour and character to the scene. Among the

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villas may be distinguished that of the Della Ripa, once inhabited by Bianca Cappello, on whom the Grand Duke Francis I. bestowed various residences. Her toilet table was lately discovered by mere accident in a light closet, which had been walled up and forgotten; it was covered with crimson velvet and white satin, and had on it a valuable service of Venetian glass.

CHRONOLOGY.

	A.D.
Antonino, Bishop	1389—1459
Careggi burnt	1529
Dante da Castiglione, duel	1529
Episcopal Palace destroyed	1529—1530
Ficino, Marsilio	1433—1499
Maximilian, Emperor	1459—1519
Medici, Cosimo, Pater Patriæ	1389—1464
,, Lorenzo	1395—1440
Morghen, Raffaelle	1753—1833
Vanni, Francesco	1563—1610

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CHAPTER XXV.

PETRAIA—CASTELLO—GINORI PORCELAIN MANUFACTORY.

RETURNING along the Via Vittorio Emanuele to the Palazzo Brucciato, and taking the central of the three roads which leads to Petraia and Castello, the first village is Rifredi, which in the fifteenth century was frequently devastated by the soldiers of the Free Companies and of Castruccio Castracani, when at war with Florence. The village and bridge, Ponte Rifredi, derive their name from the little stream of Terzolle—*Rio freddo* (cold river), which, when swollen by the rains, often inundated the neighbouring houses and fields. The family of the Guidotti had their castles or fortified houses with towers here, and a curious old church to the right, known as San Stefano in Pane, dates as far back as A.D. 900. It is supposed to stand on the site of a temple to Pan, and some ancient Roman inscriptions which have been discovered near make it probable that the Via Cassia lay in this direction. Pious worshippers have converted Pan into Pane (bread), and understand by San Stefano in Pane that the Church was dedicated to St. Stephen dispensing bread A long low portico, supported by simple columns, usual in the village churches round Florence, is in front of the building. Within, the nave is divided from the aisles on either side by three arches of great width, resting on pilasters; the arches nearest the altar are round, the others pointed. They were at one time considerably more distant from the ground, but the soil has

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accumulated and covered four out of seven steps which led to the high altar. A flat wall originally terminated the church at the east end, and the present apse was a late addition. The only artistic object of interest remaining here is a very fine tabernacle, by one of the Robbia family. In the centre is a vase of flowers with garlands of fruit suspended on either side of a small niche, containing the picture of the Madonna; to the right and left are nearly life-size statues of St. Philip and St. James; and around are cherubim and supporting angels of great loveliness. The architrave is sustained by pilasters, on which are delicate arabesques. An illuminated choral-book is behind the altar, and in the priest's house are kept screens or banners used in processions, and made of white satin with flowers embroidered in gold—a Florentine art of the seventeenth century. Two medallions in silver are introduced into the work, and represent in relief the Stoning of St. Stephen.

After passing through the village of Quarto (the fourth from Florence), the villa of Petraia, which is the property of the King of Italy, is discovered on an eminence, 800 feet above the sea-level, surrounded by a garden; the ground rises in terraces, and is divided by trim hedges of ilex and cypress. To the right of the palace is a fountain with a statue of Venus wringing her hair, by Giovanni da Bologna. Though the work of a great artist, it hardly deserves its reputation. The fishponds are supplied with fine carp, and the garden is well filled with flowers interspersed with shrubs and trees, of which the principal are the ilex and cypress; but even the palm flourishes here. All is kept in the order to be expected from a royal residence.

Until the sixteenth century Petraia belonged to the Brunelleschi, a wealthy family, to whom the celebrated architect was only distantly related. In 1364 the Pisans, aided by Free Companies of English and Germans, under the command of Sir John Hawkwood, besieged this villa, then a fortified castle; but the Brunelleschi made so stout a resistance that they

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forced the besiegers to retire. The tower of the present villa is supposed to be the same which was so gallantly defended during this attack. A century later, Petraia became the property of the Strozzi, from whom it was confiscated or seized by Cardinal de' Medici, afterwards Ferdinand I. ; he rebuilt the villa as it now stands, and here, by his command, Scipione Ammirato wrote his Florentine history.[1]

The central court was painted by Giovanni di San Giovanni of Arezzo, 1590-1636, and some years later Il Volterrano added other frescoes. Both were followers of the school of Matteo Rosselli. The subjects of these paintings are : the triumphal entrance of the Grand Duke Cosimo I. into Siena ; the inauguration of the statue of the Grand Duke Ferdinand I. at Leghorn ; an allegory relating to the institution of the Tuscan Order of St. Stephen ; and the Coronation of the Emperor Charles V. by the Medicean Pope, Clement VII.

A short distance from Petraia is the Villa della Topaja, which Cosimo I. bestowed on Benedetto Varchi, who there composed his history. Adjoining the grounds of Petraia are those of the other royal villa of Castello, which is situated at the foot of the hill. A small church between the two villas, though an ancient foundation, was wholly rebuilt by the Medici in 1617. It contains a wooden crucifix by Giovanni da Bologna, as well as a picture of the Adoration of the Magi, by Cigoli ; the ceiling was painted by Il Volterrano. Lower on the hill is the Villa Corsini, belonging to Prince Corsini of Florence, and noted for the beauty of its gardens.

The view of the plain from the terrace above the garden of Castello is very lovely ; within a thick wood behind, is a statue of Winter, by Bartolommeo Ammanati, after a design by Il Tribolo. It represents an old man shivering with cold. Ammanati, born in Florence in 1511, was the pupil of Baccio Bandinelli, and of the Venetian, Sansovino ; he died in 1589. Il Tribolo, a favourite artist of the Grand Duke Cosimo I., was

[1] *Contorni di Firenze*, da Guido Carocci, p. 62.

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employed to decorate Castello, and from his acknowledged skill in laying out gardens, to design those of the villa, whilst the interior was adorned with frescoes by Pontormo, Bronzino, and Pier di Cosimo. These frescoes have long since disappeared, and the only part of the villa deserving notice is the garden. It consists of a large quadrangular sloping ground, divided into formal walks and plats, filled with orange trees, and entered by a flight of steps which descends from the terrace. A singular grotto, composed of rock work with wild animals carved in stone, is at one end. Several good groups of statuary adorn the garden, and the octagonal fountain, by Il Tribolo himself, is considered one of the finest of the kind in Italy. The best group is that of Hercules wrestling with Antæus, by Bartolommeo Ammanati; water formerly gushed from the mouth of Antæus, as he struggles in the grasp of Hercules.

The name Castello is derived from *Castellum*, a conduit, of which there was one formerly on the hill above. The Grand Duke Cosimo I. placed his mother, Maria Salviati, the widow of the hero Giovanni delle Bande Nere, in this villa, and here she ended her days, in 1543. Cosimo lost his father whilst still a child, and his mother's devotion to him was returned with so little affection that he could hardly be persuaded to relinquish the pleasures of the chase for a single day, to visit her on her deathbed. Though as bad a husband as son, Cosimo found a successor to the Grand Duchess Eleanora di Toledo, at whose death he immediately married Camilla Martelli, and retired with her to Castello, resigning the government of Tuscany to his son Francis. The Austrian Princess, Joanna, wife of Francis I., could not accept the daughter of a Florentine citizen as a mother-in-law, and appealed to her brother, the Emperor Maximilian II., who wrote a remonstrance to Cosimo, which only drew upon Joanna an indignant rebuke.

The Muscadel grapes, of the vineyards of Castello, are still

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as celebrated as when the excellence of the wine they produce was sung by Redi:—

Ma lodato,
Celebrato,
Coronato
Sia l' eroe che nelle Vigne
Di Petraia e di Castello
Piantò primo il Moscadello.[1]

Between the Villa of Castello and the village of Quinto (the fifth from Florence) is the Villa Alberti, once Grazzini. Its former owners had decorated their house with paintings by Giovanni di San Giovanni, as well as by the Milanese artist, Luigi Ademollo; but these had all disappeared, and the gardens, once celebrated for their beauty, had fallen into decay, when the villa was purchased by Count Mori Ubaldini degli Alberti. It is now converted into an establishment for the cultivation of the silkworm, in which above a hundred women find employment. A former Carmelite monastery perched higher up, is now let out to families who seek country air.

Near Quinto is the porcelain manufactory of the Marchese Ginori, which bears the name of Doccia, a gutter, often applied to other places situated in a hollow. Here in 1735, during the reign of the last Medicean Grand Duke, Gian Gastone, the Marchese Carlo Ginori endeavoured, with patriotic zeal, to revive the ceramic art in Tuscany. He caused various experiments to be made to obtain good imitations of Chinese and Japanese vases; and he fitted out a vessel to the East to import specimens of earths used there for the purpose. He also collected about three thousand *chefs-d'œuvre* of ancient pottery and sculpture from all parts of Italy and Europe, and thus formed a museum for the use of his workpeople. Not satisfied with improving the manufacture, he endeavoured at the same time to educate and raise the condition of those he employed, by establishing schools in the little colony of Doccia, and he

[1] See *Bacco in Toscana*, by Francesco Redi, p. 7.

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invited professors of chemistry and painting to give instruction on these subjects. His son, the Marchese Lorenzo Ginori, carried the benevolent schemes of his father to still higher perfection; and his successor, the Marchese Leopoldo, introduced Savings Banks and Societies of Mutual Aid, with other beneficent institutions.

This was the period when the philanthropic aims of the Emperor Joseph II., the son of Maria Theresa, had become a fashion; and, contemporaneous with the French writers and philosophers of reform, who preceded the Revolution of 1786, he initiated the ideas of liberty and progress, which could only produce fruit in succeeding generations. The Ginori family were among the benefactors of the age, as they sowed the seed of future good; but their excellent institutions do not appear to have at the time spread ideas of culture beyond the village of Doccia; and Tuscany, with the rest of Italy, a hundred years after the foundation of the Ginori porcelain works, had not made any advance in civilisation, compared with other European states. The Marchese Carlo Leopoldo travelled in France, Germany, and England to obtain information about the latest improvements in porcelain, and he spared no expense in collecting new designs and models. After his death in 1837 the manufacture was conducted by the Marchese Pier Francesco Rinuccini, whom he had appointed guardian, until his daughter, the Marchesa Marianna Ginori, reached an age to superintend and manage the establishment for herself and her children.

Ginori china still maintains a high reputation, though the later works cannot compete with the old. The present Marchese Ginori has given a fresh impulse to the manufacture, but owing to the vast strides made during the last few years in our own and neighbouring countries, in knowledge and in the application of a high art standard to manufactures, Ginori china cannot yet be compared in variety and beauty of form with the productions of England, France, Denmark, or Germany.

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CHRONOLOGY.

	A.D.
Ammanati, Bartolommeo	1511—1592
Charles V., Emperor	*b.* 1500; *d.* 1558
China manufactory (Ginori)	1735
Cigoli, Ludovico Cardi	1559—1613
Clement VII., Pope, reigned	1523—1534
Cosimo I., Grand Duke, reigned	1537—1574
Ferdinand I., Grand Duke, reigned	1588—1609
Giovanni da Bologna	1524—1600
Giovanni di San Giovanni	1590—1636
Joseph II., Emperor, reigned	1765—1790
Petraia besieged by Sir John Hawkwood	1364
Tribolo, Il	1500—1550
Varchi, Benedetto	*d.* 1558
Volterrano, Il	1614—1689

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CHAPTER XXVI.

SAN SALVI—THE CASTLE OF VINCIGLIATA—ROVEZZANO—SETTIGNANO.

ABOUT a mile outside the Gate of Santa Croce stands the convent and church dedicated to San Salvi, a Bishop of Amiens who lived in the eleventh century. The convent was originally composed of Benedictine monks of the Vallombrosian Order, who remained there till the middle of the sixteenth century, when they were replaced by nuns of the same Order, whose convent near the Porta al Prato had been demolished to give place to the Fortezza del Basso. The monastery of San Salvi has been more than once destroyed; it was burnt down in 1062, when San Giovanni Gualberto, the founder of the Vallombrosian Order, preached a crusade against the simoniacal Bishop of Florence, Pietro Mezzo-Barba of Pavia; and again, in 1312, it was sacked by the troops of the Emperor Henry VII., when he was besieging Florence. Shortly before this, in 1308, the monks received into their sanctuary the body of Corso Donati, which they found bleeding on the road near their convent. Corso Donati, the Guelphic leader and hero of the Neri faction in Florence, was accused by the opposite party of ambition and a desire to make himself tyrant of the city. He refused to obey the summons of the authorities, and he was consequently condemned to lose his life. He was at that time confined to bed by a severe fit of the gout, but with the aid of his friends bravely resisted the attacks of the Signory on his fortress home

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(Via della Condotta). Finding there was no hope of rescue, he and some of his friends contrived to escape by a back door, and fled from the city, hoping to reach the district of the Casentino, in the direction of Arezzo. The fugitives, however, had not advanced much further than the village of Rovezzano, when they were overtaken by some Catalonian troopers in the service of the Republic, and taken prisoners. The proud old chief could not brook the ignominy of a public execution, but threw himself from his horse, which dragged him for some distance, till he was killed by his head hitting against a stone.

Dante, with Ghibelline animosity, makes Forese Donati, the brother of Corso, whom he meets in Purgatory, predict this disgraceful death of the Guelphic chief in the following lines :—

'Or va,' diss' ei: chè quei che più n' ha colpa
Vegg' io a coda d' una bestia tratto
Verso la valle, ove mai non si scolpa.
La bestia ad ogno passo va più ratto
Crescendo sempre, infin ch' ella 'l percuote,
E lascia 'l corpo vilmente disfatto.'
Purgatorio, xxiv. 82–87.

'Go now,' he cried: 'lo! he whose guilt is most
Passes before my vision, dragg'd at heels
Of an infuriate beast. Toward the vale,
Where guilt hath no redemption, on it speeds,
Each step increasing swiftness on the last;
Until a blow it strikes, that leaveth him
A corse most vilely shatter'd.'
Translation by H. F. Cary.

The monks of San Salvi took up his bleeding body, and secretly buried it. Both Villani and Dino Compagni, contemporary chroniclers of the opposite factions, speak of Corso Donati as a man of handsome person, and dignified, pleasing manners, even when in advanced years, but at the same time say that he was ambitious and haughty with his inferiors, and consequently the occasion of much discord in his native city.

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In the sixteenth century, during a season of plague, San Salvi was used as a Lazaretto. In 1529, the Florentine citizens caused a great portion of the convent to be destroyed, that it might not shelter the army of the Prince of Orange, and the work would have been completed, had it not been from respect for the wonderful representation of the Last Supper, which had been recently painted on the walls of the Refectory by Andrea del Sarto (1488–1530). It is one of his latest works, as well as one of the best. Vasari states that he had painted the arch with the four saints upon it some years previously, and had received the commission to paint the 'Cenacolo,' or 'Last Supper'; but owing to the behaviour of the abbot and monks, who were in the habit of holding their disorderly meetings in this hall, much delay was occasioned, so that Andrea did not execute the fresco till the years 1526 and 1527.

The Last Supper is painted on the wall at the end of a spacious chamber, facing the entrance. The reality of the scene represented within the arch is most striking. The figures are ranged on three sides of a long table. The countenance of the Saviour, as He appears looking towards John, is calm and beautiful; His left hand rests tenderly on that of the young Apostle, as He seems to check the eager, 'Is it I?' in His beloved disciple: our Lord holds the bread, which He extends towards Judas, who is seated on His right. The traitor starts back, laying his hand on his breast, as if discovered in his guilty thought, while he at the same time denies it, and involuntarily stretches forward to take the bread presented to him. Peter, beyond Judas, with a serious and almost indignant look, quietly contemplates the scene; he makes no movement, and seems to have no fear or doubt of his own fidelity. The Saviour is clothed in red; He has a pale blue mantle across His knees, and John and Peter, the two most faithful and devoted disciples, are in garments of the same colour. The head of John is singularly beautiful; it forms a contrast with

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the dark but grand head of Judas, over which a shadow is passing. The young disciple behind has started eagerly to his feet, with parted lips, in horror at the idea suggested by our Saviour's words. On the opposite side, another standing figure stretches out his arm to arouse the attention of the disciple beside him, by touching his shoulder. The gradual increase of interest from either end of the table where the words have only been repeated, to those nearer the centre who have heard the Saviour speak, is very striking. There is a hushed suspense, a whispered question and reply among those further removed. Nothing is more wonderful than the drawing and action of the hands and feet in this fresco. Each corresponds to the age, and the expression of the individual to whom they belong. The utmost care has been bestowed, yet there is no unnecessary dwelling on details. The green earthenware dishes on the table are the same as those still in ordinary use in Florence. Above the Saviour and the apostles, is a window with a balcony, or terrazzo, on which stand a man and woman as spectators. The man leans on the balustrade; he has been looking down, but turns to relate what has happened to the woman, who is going away, but looks back. Around the arch above the fresco are full-length figures of bishops and saints, already mentioned as having been executed some time previously to the Cenacolo below. We can well understand the astonishment and veneration of the rude Florentine citizens, who paused in their work of destruction when in front of this painting.

The road outside the Barrier 'della Rocca Majano,' a short distance east of the Salvi, leads most directly to the Castle of the Vincigliata. Passing the small churches of Santa Maria Coverciano on the left hand, and of San Martino in Mensola on the right, neither of which contains objects of interest, a bridge crosses the stream of the Affrico very near its junction with the Mensola. These streams, which in spring and autumn are sometimes torrents, formed the subject of Boccaccio's poem of 'Il Ninfale Fiesolano.' They descend from

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beyond Majano, the Mensola from Monte Ceceri passing Mr. Temple Leader's villa, the Affrico from the west, below the Villa Tegliacci, formerly Salviati, which is now the property of Count Resse. A story has been handed down from the period when the Salviati lived in this villa, of a dog of great size and strength named Neptune, which was in the habit of carrying despatches from a Cardinal Salviati in Rome to the family who lived in their villa near Florence. On one occasion, however, the practice having been discovered by an enemy of the house, Neptune was overtaken and wounded. The faithful animal contrived to reach his destination with the letters beneath his collar, when, his strength being exhausted, he sank to the ground and expired. The discovery recently of the portrait of a big dog in a corner of the old villa kitchen, and of a small slab of stone near the outside wall, with the name Neptune inscribed upon it, seem to confirm the tale.

Just below Villa Tegliacci, a winding lane to the left, following the course of the Affrico—here a very small stream—leads to another old villa, 'the Palmerino,' and higher up on the road, between hedges, is a Tuscan farmhouse, both of which belong to Count Resse. This last was formerly the residence of Sir Robert Dudley, Duke of Northumberland, sometimes called by the Italians the Earl of Warwick; he was the son of Robert Dudley, Earl of Leicester, and of the unhappy Amy Robsart.[1] The peasants who now inhabit the house are direct descendants of those who cultivated the land during the lifetime of the Duke of Northumberland, but the careful finish of the stonework and the remains of frescoes attest its superior elegance in former days.

The small village of Majano has no especial object of interest attached to it, except as the birthplace of the celebrated sculptor Benedetto da Majano, who was one of three sons of a stonecutter, born in this village in 1442. His brothers followed the same calling, and the elder brother, Giuliano, acquired

[1] See vol. i. chapter xxxi. p. 437.

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some fame as an architect, sculptor, and worker of intarsiatura. Benedetto began life by exercising this last art, *intarsia*, or wooden mosaic ; but having made two finely inlaid chests and travelled to Hungary with the intention of presenting them to the great patron of art at that period, King Matthias Corvinus, he discovered on his arrival that they had fallen to pieces, from exposure to sea damp ; he therefore resolved to spend no more time on so fragile a material, but to turn to sculpture : he also devoted much attention to the study of architecture, and was employed by Filippo Strozzi to give a design for his magnificent palace in the Via Tornabuoni in Florence. The monument to Filippo Strozzi in the Church of Santa Maria Novella and the pulpit at Santa Croce are both singularly beautiful specimens of his work. Benedetto died in 1497, leaving his property, failing male and female relations, to the Bigallo, who thus came into possession of a Madonna and Child, and a St. Sebastian, which they bestowed on the Misericordia, within whose precincts they may now be seen.[1]

The Castle of Vincigliata stands very high on arid and rocky ground, and with its battlemented fortress walls, forms a prominent object in the landscape. The road rises steeply amidst plantations of fir and cypress, and to the left it commands a view of Monte Ceceri, honeycombed with numerous quarries, which have supplied building stone to Florence ever since the days of Filippo Brunelleschi, who first called attention to the rock being adapted for building purposes : it is a hard siliceous sandstone, popularly called in Italy 'Macigno,' and has been used for the erection of the Duomo, San Lorenzo, Santo Spirito, the Pazzi Chapel of Santa Croce, and many other of the most important buildings in Florence. Several of the quarries supply long straight blocks of stone fitted for columns, and are named the 'Cave Lunghe,' or 'Long Quarries.' The columns supporting the Loggia of the Mercato Nuovo have been constructed from these. They are no longer

[1] See *Tuscan Sculptors*, by C. Perkins.

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worked, but may still be visited. Mr. Temple Leader has employed the stone of these quarries for the restoration of the Castle of Vincigliata. This old fastness dates from very early times, and has been mentioned by several of the Florentine historians. It is doubtful whether it was originally a baronial residence, or under episcopal jurisdiction. It is first mentioned in a parchment of the Florentine Badia in 1031, when a portion of its lands was sold to the little church of San Martino in Florence. In 1069, another document proves that it belonged at that period to the family of the Visdomini. It passed through the hands of several Florentine families before the year 1345, when it was sold to one Niccolò degli Albizzi, who had two sons, Alessandro, and Bartolommeo. In 1372 the latter, in order to evade the dangers incurred in Florence by those who belonged to the nobility, separated from his family, and taking the surname of Alessandri, assumed the arms of a lamb with two heads. The grandsons of this Bartolommeo restored the little church of Santa Maria and San Lorenzo, situated a little above the castle. From this time Vincigliata continued in the family of the Alessandri till 1827, when it was purchased by Signor Galli of Rovezzano, who sold it to Mr. John Temple Leader, already in possession of much land in this neighbourhood. By him it was restored from a state of complete ruin to its present condition. Mr. Leader has endeavoured to restore the fastness to what it was in the thirteenth and fourteenth centuries; adapted to resist the attacks of freebooters and marauders, dimly lighted by narrow windows, and deprived of all the luxuries of modern life. Much care has been bestowed on the furniture in the interior of the castle, kitchen utensils, &c., which the few habitable rooms contain, and which are curious and interesting to the modern traveller. The outskirts of the castle, within the outer massive wall, form a vineyard and rough garden. In a recess of the wall is a fresco of St. Christopher, executed by the living painter, Gaetano Bianchi. It refers to the popular belief that any one looking on the image of this

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saint is for the whole of that day preserved from the danger of sudden death, and in this position anyone entering or leaving the castle cannot fail to see it.

Some of the lower rooms of the castle open on a small cloister, which contains an interesting sarcophagus with early Christian bas-reliefs, brought hither from Pisa by Mr. Leader. A lunette over one of the doors—Christ rising from the tomb, the Virgin and Magdalene kneeling on either side—is a pleasing Robbia bas-relief. The walls of the cloister are decorated with frescoes in imitation of the old style, also by Gaetano Bianchi, and represent subjects connected with the history of the castle; such as Sir John Hawkwood's raid from Pisa, when the castle was battered by his English company, also incidents in the history of the Alessandri family, the marriage of one of the Alessandri to a Ricasoli, &c. Ascending a narrow stone staircase to the first floor, the refectory contains a canvas picture representing a Last Supper by Santo di Titi (1536–1603). Santo di Titi, was a painter who, according to Lanzi, though not one of the best, acquired a great reputation in his day. The kitchen and the adjoining rooms are furnished with large cupboards, and with brass urns, pans, lanterns, &c. Some steps higher is the court-yard of the castle, which on one side has a covered Loggia, beneath which Mr. Leader has recorded, on marble tablets inserted into the wall, the various visits he has received from distinguished personages. There are also shields with coats of arms, and a variety of objects in alto-rilievo, Robbia ware, and marble. The well at one angle of the Cortile is very handsome. It is said to supply good water from a depth of eighty metres (240 feet). The Armoury opens into this Cortile, to the left of which is a small chapel containing an Annunciation in Robbia ware over the altar, brought hither from the former convent of the Montedomini in Florence. To the right of the Armoury is the council chamber, on the walls of which are some frescoes with the date 1498. These formerly decorated the chapel of the hospital of Santa

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Maria della Scala, now the convent of San Martino. They represent miracles and incidents in the life of San Bernardo degli Uberti, who was successively Abbot of San Salvi and Abbot of Vallombrosa, and afterwards Cardinal and Bishop of Parma. An inscription states that they were brought to this Tuscan baronial castle in order to preserve the memory of one who held posts of authority in the courts of Popes Urban II., Pasqual II., and of the Countess Mathilda. Out of this chamber is another, containing some handsome marriage chests, and still further is a bedroom.

A flight of steps leads from the Cortile to a terrazzo above, as well as to the tower, which rises to a height of 873 feet above the level of the sea.

The little church of Santa Maria and San Lorenzo, belonging to the castle, is situated rather higher on the hill. It is still under the patronage of the Alessandri family, and formerly contained a good altar-piece by Fra Filippo Lippi, of San Lorenzo, and other saints, with the donor, one of the Alessandri family, and his two sons, kneeling below. This has been removed to the Palazzo Alessandri in the Borgo degli Albizzi, and two Giottos, which formerly also existed here, have been removed to a villa belonging to that family near Empoli, as attempts have twice been made to steal them. In a still more elevated position are the ruins of another castle, called Castel del Poggio. This castle appears to have belonged originally to a fierce and turbulent family, of Manzena, who domineered over all the country round, imposing tribute on wayfarers and travellers. The castle was, therefore, almost entirely destroyed by the Florentine Commonwealth towards the end of the fourteenth century, when it passed into the hands of the Alessandri. The ruin now belongs to the Forteguerri, of Pistoia. Some of the surrounding walls and the central tower still remain, but the ancient chapel with its frescoes has been used for secular objects, and is a complete ruin.

One of the roads from the castle of Vincigliata to return

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to Florence is by the village of Rovezzano, which for a long distance skirts the old highway to Arezzo. It is best known as the birthplace of the sculptor Benedetto da Rovezzano (1474–1552), whose delicate reliefs adorn the churches of the SS. Apostoli, and Ogni Santi; some of them are preserved in the Museum of the Bargello. This sculptor has also left traces of his work in England, which he visited in 1524, when Cardinal Wolsey, at Windsor, commissioned him to make a bronze sarcophagus for the reception of his remains. After Wolsey's disgrace, Henry VIII. ordered Rovezzano to finish the work, but the king died before it was completed. Charles I. intended it for his own sepulchre, but, after his execution, the parliament gave orders to knock off and melt down the decorations. Finally, Rovezzano's work, shorn of its beauty, was destined to contain the bones of Lord Nelson, and may be seen in the crypt of St. Paul's Cathedral in London. Benedetto da Rovezzano returned to Italy to die, a blind old man.

The village of Rovezzano contains little besides of interest: it has two parish churches, San Michele and Sant' Andrea. San Michele dates from the thirteenth century, but was restored and altered in 1840. Sant' Andrea is also old, but has been recently restored, and contains a painting attributed to Giorgio Vasari, besides a modern fresco, by Luigi Ademollo, of the crucifixion of St. Andrew.

There are two tabernacles in Rovezzano; one represents a Crucifixion with Saints, by Franciabigio (1482–1525), the friend and companion of Andrea del Sarto. It is cited by Vasari, but very little of it remains. The other tabernacle near Sant' Andrea is in better condition; it has a Madonna and Child with saints, and bears the date 1410, but the author is unknown.

A short distance beyond Rovezzano, a road to the left leads to Settignano, a village of considerable size, situated on a height amidst vines and olives. This village is also associated with the name of a sculptor, Desiderio, whom Giovanni Santi, the

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father of Raffaelle, styles *Il bravo Desider si dolce e bello*, who was born here in 1428. He was the son of a stonemason. The sculptures he has left behind him are not very numerous, but are chiefly to be seen in Florence. They are characterised by singular delicacy and refinement of feeling, and great technical skill in the finish, giving tenderness or reality to the flesh—*morbidezza*, as it is expressed in Italian. One of his most beautiful works is the monument to Carlo Marsuppini, in the church of Santa Croce in Florence. It was in Settignano also that Michael Angelo passed his childhood, and the house where he was put out to nurse is still shown, with the charcoal drawing of a Satyr on the wall of the kitchen, by the hand of the young sculptor.

The church of Settignano is very old, and contains a lunette in Robbia ware, a Madonna and Child, which is somewhat injured. The chapel of Santa Lucia, founded by the company of this name in 1475, and restored in 1593, contains a painting of four saints, attributed to Cigoli. They are called the four stonemasons, who were martyred—*Martiri Scarpellini.* Santa Lucia is the patron saint of the labouring poor, and Settignano is noted for the number of industrious stonemasons, several of whom have left a name. The inhabitants continue to the present day to follow the same calling; Marruccelli, from Settignano, is master mason of the new façade of the Cathedral of Florence.

The circular pulpit, against a pillar hewn out of a single block of granite, is by Bernardo Buontalenti (1536–1608).

There is a small chapel for the 'Misericordia' (Brothers of Mercy) in the Piazza beside the church, which contains a basso-rilievo of the Madonna and Child. It is extremely delicate and beautiful, and is by Desiderio da Settignano. At one corner of the Piazza is the colossal Torso of a Roman Emperor, said to be that of Septimius Severus, who, according to tradition, laid the foundations of this village.

The blind Venetian patriot and poet, Niccolò Tommaseo,

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ended his days here, in 1869; and in grateful acknowledgment of his services to his country, his statue has been placed in the Piazza di Settignano.

CHRONOLOGY.

	A.D.
Andrea del Sarto	*b.* 1487; *d.* 1531
Boccaccio, Giovanni	*b.* 1313; *d.* 1375
Buontalenti, Bernardo	*b.* 1536; *d.* 1608
Donati, Corso	*d.* 1308
Dudley, Sir Robert	*b.* 1573;
Franciabigio	*b.* 1482; *d.* 1525
Gualberto, Giovanni	*d.* 1073
Henry VII., Emperor	1308—1313
Majano, Benedetto da	*b.* 1442; *d.* 1497
Rovezzano, Benedetto da	*b.* 1474; *d.* 1552
,, ,, visited England	1524
,, church, San Michele	13th century
Santo di Titi	*b.* 1538; *d.* 1603
Settignano, Desiderio da	*b.* 1428; *d.* 1464
Tommaseo, Niccolò	1869
Vincigliata Castle, first mentioned	1031

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CHAPTER XXVII.

ANTELLA.

A FINE autumnal day or afternoon in the early spring should be selected for the drive from the Porta San Nicolò by Ripoli to Antella, as a long stretch of road is entirely exposed to the sun. Leaving Florence by the Barrier of San Nicolò on the southern side of the Arno, the road to the left of the Strada dei Colli divides into two, that on the right leading to the Villas Medici and Rusciano. The Villa Medici was restored and enlarged to its present size by Mr. Thomas Adolphus Trollope, who built a beautiful library and added other rooms in the style of the fifteenth century; the villa was sold by him to the late General Medici, a gallant soldier, the comrade of Garibaldi, and equally faithful to the cause of his country and to the King of Italy. He died here in 1882.

The villa of Rusciano, which is perched on an eminence higher up the road, was mentioned in a tale of the novelist Sacchetti, and originally belonged to the Salviati family. Brunelleschi built the present villa for Luca Pitti in the middle of the fifteenth century; and to please Luca, whose ambition lay in a display of his wealth by the size of his dwellings, Brunelleschi's design, if carried out, would have covered even more ground than it now does, though it is one of the largest villas in the neighbourhood of Florence; it has spacious reception rooms, a terrace overlooking the distant country, and is surrounded by lovely gardens, with old cypresses and other fine and rare trees. In 1472 it was purchased by the Florentine Munici-

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pality to bestow on Federigo II., Duke of Urbino, the Captain-General of their forces, in reward for his recovery of Volterra, which had rebelled against Florence. The villa passed afterwards through several hands, until it was purchased by the banker Signor Emanuele Fenzi for his family.

The best road to Antella is that parallel with the Arno, and the return to Florence by Rusciano, or by San Felice in Ema; both which roads avoid several steep ascents. For a considerable way, as far as Ripoli, this road, which was formerly the highway to Rome by Arezzo, is perfectly level. Ripoli is an extensive district south of the Arno, including the little church of Santa Margherita in Montici. The soil all along this tract is remarkable for its fertility; and fruit trees, especially the cherry, abound; whence Ripoli is called the Orchard of Florence.

The Badia, or Abbey, of Ripoli is a very ancient foundation, though nothing old now remains, except the crypt. Until the year 1550 it was the residence of the General of the Vallombrosian Order, and when first built, the adjoining convent was also founded for Vallombrosian nuns. In 1274, Gregory X., returning from the Council of Lyons, on his way to the Abbey of Ripoli, refused to enter Florence, which he had excommunicated, because the Guelphs and Ghibellines in the city had rejected his mediation. Finding the river too much swollen to allow him to cross higher up, he raised the interdict whilst he passed over the bridge of Rubaconte—delle Grazie—after which he again excommunicated the city, and pursued his way to the Abbey. Here he remained for a time before he continued his journey towards Rome; but he never got farther than Arezzo, where he died a few days after his arrival.

A lane between hedges to the left leads to the Villa Beccari, or Capponi, the residence of the well-known living naturalist, Odoardo Beccari, who returned within the last four years from a long exploration of Borneo and the adjacent islands. A stately stone pine and old cypresses are

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conspicuous in the grounds of the villa, which is of the fourteenth century, and may possibly have been the Municipal Palace of Ripoli. On the walls of the old hall are the remains of frescoes representing various coats of arms, whilst the framework of a portcullis may be seen above the gateway; an internal gallery, with openings at intervals for the sentry to keep watch over the neighbourhood, seems to betoken a fortified mansion, which is confirmed by the Guelphic battlements on the walls. Close to the Villa Beccari is one of the oldest churches in Tuscany, San Piero in Palco—*palco*, signifying a stage or scaffold, which name was given to this church, because built at a sufficient elevation to escape the inundations from the Arno. A few yards beyond the Badia on the high road is the Parish Church of Ripoli, with nothing to attest its age except the Campanile, and an arched portico resting on octagonal columns. On the little space in front of the church, the banners of the Florentine Republic were unfurled in the month of May 1288, to announce the departure of the troops for the war against Arezzo, which ended in the famous battle of Campaldino, at which Dante was present.

The road now approaches a range of low hills, covered with wood, and studded with farms and villas. The little village called the Bagni di Ripoli derives its name from a Roman bath of the time of Augustus, which was discovered here in 1688. On the hill to the left of the long ascent which follows, was once a villa of the Baroncelli family.

From the village of Rubella came the old family of the Bardi. Here both the Peruzzi and Salviati have property, and at a little distance was once an hospital for pilgrims belonging to the Bigallo.

Turning to the right in order to reach Antella, a most beautiful view of Florence and the distant hills is obtained. A large old battlemented block of buildings is the farm, or Fattoria, of San Giovanni di Dio, an institution and hospital in the Borg' Ogni Santi at Florence; a little farther on, in

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the midst of gardens and woods, lies the Villa Peruzzi of Antella, an old irregular house with a tower, which has belonged to the family since 1220; it is now the residence of the former Syndic of Florence, Signor Ubaldino Peruzzi. A little below the Villa Peruzzi, nestling amidst trees, is the Villa Bonaini, once the home of the accomplished head of the archives in Florence, the late Cavaliere Bonaini, and, higher, on the side of the hill, are the old church of Montesone and the villa of the philosopher Magalotti. Magalotti was born in Rome 1637, and having been created a Privy Councillor by the Grand Duke of Tuscany, Ferdinand II., and elected Secretary to the Society of the Cimento, he died in Florence in 1712. In this villa he was frequently visited by the poet Redi, who celebrated the excellence of the wines with which Magalotti regaled his guests in the following lines :—

Sempre mai tornino
Di nuovo a bevere
L' altera porpora
Che in Monterappoli
Da neri grappoli
Sì bella spremesi;
E la maritino
Col dolce Mammolo
Che colà imbottasi
Dove salvatico
Il Magalotti in mezzo al solleone
Trova l' autunno, a quella stessa fonte,
Anzi a quel sasso onde l'antico Esone
Diè nome e fama al solitario monte.[1]

Ever return
To drink again
Of the rich purple
Which in Monterappoli
From the black clusters
So well is pressed;

[1] See *Bacco in Toscana, di Francesco Redi*, pp. 37, 38.

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And unite to this
The sweet Mammolo[1]
Found in the casks
Where rusticates
Magalotti, who in seclusion
Meets autumn at the fountain,
And on the rock whence old Esone
Gave name and fame to the lone hill.

From the Villa Peruzzi, passing another old villa belonging to the same family, the road descends to the picturesque village of Antella; after which it winds among low hills, until it reaches the Ponte a Ema, at the bridge crossing the river Ema, which gives its name to a populous village. On the summit of a hill to the left are the remains of a castle, which was commenced by the Vecchietti, whose palace is still left standing in the Mercato Vecchio of Florence; the first Medici, jealous of rival families, ordered its demolition, with that of other fastnesses in the neighbourhood of the city. The Vecchietti accordingly left their castle as it remains to the present day, and built their villa at the foot of the hill. Between this and Rusciano was once the Paradiso, the only convent in Tuscany of Brigittine nuns and friars. The foundress of the order, St. Bridget of Sweden, was of royal blood, and married to a prince of Sweden, by whom she was the mother of eight children. After the death of her husband she built a monastery in Sweden for sixty nuns and twenty-four friars, and prescribed for them the rules of St. Augustine. The peculiarity of her Order was that it admitted free converse between monks and nuns. She came to Italy in 1369 to obtain its confirmation by Pope Urban V., and while in Florence she made many converts. When there she became acquainted with Petrarch, and formed an intimacy with Monna Lapa, the sister of Niccolò Acciajoli, and wife of Morente Buondelmonti. She died in 1375, and was canonised in 1391.

[1] A famous red grape growing in the neighbourhood of Florence.

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In 1394, Antonio degli Alberti, a wealthy Florentine noble, obtained leave from Pope Benedict XIII. to erect a monastery for the Brigittines near his villa at Ripoli, called the Paradiso. He supplied the building and gardens with all that could add to their beauty, so that even the laity delighted to visit the grounds. The nuns occupied the upper storey, and the monks, the lower. An abbess presided over both sexes, though the monks had their prior or confessor. But the following year, 1395, during a war between the Florentines and the Duke of Milan, they had to abandon the monastery, and Alberti razed it to the ground. He was soon afterwards banished, on an accusation of conspiring against the State, but meeting a Brigittine friar in Rome, he was persuaded to rebuild the monastery, and, as soon as the decree, by which his goods had been confiscated, had been revoked, he fulfilled his promise, and restored the Paradiso with greater munificence than before. In 1425 the nuns and monks had again to seek shelter in the city from the devastations of bands of lawless soldiers, and they even thought of establishing themselves within the walls of Florence, but finally returned to Ripoli.

Such was the fame of their sanctity that in 1492 Pope Alexander VI. is said to have recommended Ferdinand and Isabella of Spain to introduce the Order into Grenada, which had been recently conquered. During the siege of Florence in 1529 the monks and nuns had to fly in such haste that they carried nothing with them; they were received into the house of Bernardo Nasi in the Piazza de' Mozzi, and when able to return, they found the Paradiso in ruins. The monastery was not finally broken up until, by a Bull of Pope Pius VI. in 1776, they were ordered to disperse. Nine of the nuns entered the convent of St. Ambrogio at Florence.

After passing through the Ponte a Ema, one road descends by Rusciano and again joins the Strada dei Colli, another passes the famous quarries of Ripaldi, and enters the Via

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Sanese near the Due Strade. The drive occupies about three hours through a rich and lovely country.

CHRONOLOGY.

	A.D.
Federigo, Duke of Urbino	*d.* 1482
Gregory X., Pope	1271—1276
Campaldino, battle of	1289
Magalotti, Count Lorenzo	*b.* 1637; *d.* 1712
Redi, Francesco	*b.* 1626; *d.* 1694
Bridget, St.	*d.* 1375
Benedict XIII., Pope	1724—1730
Alexander VI., Pope	1492—1503
Pius VI.	1779—1799

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CHAPTER XXVIII.

SAN MINIATO AL MONTE.

AN easy and beautiful carriage road leads from the Porta San Nicolò to the church and cemetery of San Miniato. It may also be reached from the Porta Romana, but the steep path, the 'Via Crucis,' from the Porta San Miniato, bordered by cypress trees, and having at intervals the emblem of the Cross, is the most picturesque. For many years this was the only way leading to the sacred spot above, to which Dante alludes as follows :—

'*Come a man destra, per salire al monte*
Dove siede la chiesa che soggioga
La ben guidata sopra Rubaconte,[1]
Si rompe del montar l' ardita foga
Per le scalee che si fero ad etade
Ch' era sicuro 'l quaderno e la doga.'
Purgatorio, xii. 100.

'As on the right hand, to ascend the mount
Where, seated in the church that lordeth it
O'er the well-guided above Rubaconte,
The bold abruptness of the ascent is broken
By stairways that were made there in the age
When still were safe the ledger and the stave.'
See *Longfellow's Translation.*

A carriage road has also been constructed skirting the steep path, by sharp windings, and beside this is a tabernacle con-

[1] *Ben guidata* signifies Florence in an ironical sense ; *Rubaconte* is the old name of the Ponte alla Grazie.

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taining a painting, executed in 1660 by Cosimo Ulivelli, of no great artistic merit, but it records an event which is said to have happened on this spot in the eleventh century.

Giovanni Gualberto belonged to a noble Florentine family. While yet a youth, his only brother, Ugo, to whom he was fondly attached, was murdered in a brawl, and Giovanni made a solemn vow that he would avenge his death. One Good Friday, as Giovanni was returning to his father's dwelling outside the walls of Florence, by the solitary path between the City Gate and the Church of San Miniato, he found himself face to face with his brother's murderer. His first impulse was to despatch him with his sword on the spot; but the wretched man, falling at his feet and extending his arms in the form of the cross, entreated Gualberto to spare his life. Remembering how Christ on the cross had prayed for His murderers, he stayed his uplifted sword, and raising the suppliant from the ground, he embraced him in token of forgiveness; then, turning up the path to pay his devotions at the shrine of San Miniato, he fell on his knees before the crucifix, when the Image of our Saviour bowed His head in approval of the mercy he had shown his enemy. From that moment Gualberto resolved to quit the world, and to enter the Benedictine Convent already established at San Miniato, which he afterwards quitted for the sake of greater solitude, and retired to Vallombrosa, among the fastnesses of the Apennines. He was followed by several of the brethren, and founded the Vallombrosian branch of the Benedictine order. Immediately at the head of this steep path a flight of steps leads from the modern and beautiful Viale dei Colli to the Church of San Salvador al Monte, which is attached to a Convent of Franciscan Friars. This church was built towards the end of the fifteenth century, out of a sum of money bequeathed for the purpose to the Guild of Foreign Wool Merchants, by Castello Quaratesi, a wealthy Florentine citizen. He had been desirous to contribute towards the erection of a façade to Santa Croce, but had altered

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his intention, since the Franciscans of that church had refused the condition appended, that his family arms should be inserted on the wall, because they maintained that Santa Croce owed its origin and growth to the people and the commune of Florence, and not to the liberality of a single individual. Quaratesi therefore withdrew his offer of aid to Santa Croce, and instead, bequeathed his money to erect the Church of San Salvador, on the hill of San Miniato. It was built after a design of Simone Pollajolo il Cronaca (1457–1508), and its architectural proportions are so simple, yet so perfect, needing no ornamentation to add to its charm, that Michael Angelo is said to have named this church, *La bella Villanella* ('the beautiful peasant girl').

There are two painted glass windows, which date from the end of the fourteenth century, and are in excellent condition. The late Mr. Charles Heath Wilson, who devoted much attention to the coloured glass of Florence, discovered that many of the painted glass windows in the city have been repaired by means of painting in oils upon the glass. Genuine old painted glass was burnt in by oxide of copper, and at a later period by oxide of iron. The old glass of Italy is of far finer quality, and the designs are very superior, to glass made contemporaneously north of the Alps. The glass in the windows of San Salvador is perfectly genuine work; the most beautiful one is that in the nave, near the western entrance, representing St. John the Evangelist; and the window in the choir, St. Francis in the act of receiving the Stigmata. The designs, Mr. Heath Wilson observes, are in the style of Luca and Andrea della Robbia.

Many of the citizens of Florence are interred within this church, but none of the monuments are remarkable for beauty.

Beyond a group of cypresses of unusual size and a few steps higher on the hill, are the fortifications of San Miniato. This eminence has always been regarded as a post of great importance for the protection of the city from external attack, and some of the tyrants of Florence discovered its advantages in

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enabling them to command the town. During the siege of 1529 and 1530, cannon was planted on a platform on the southern side of the height, now laid out as a cemetery, which faces the opposite hill of Giramonte, where the Prince of Orange was encamped. Michael Angelo was Commissary-General for the Florentines, and in co-operation with Francesco di San Gallo planned and partially constructed bastions and curtains, some of which extended from this hill to the two gates of San Nicolò and San Miniato. He would have done more for this important post had not the traitor Malatesta's intentional neglect of his advice, supported by the Council of Ten, who refused to believe in treachery, driven this great man to resign his appointment. Most of what remains of the fortifications were those erected at a later period by the Grand Duke Cosimo I. ; namely, two faces of bastions and two flanks connected by a curtain. There was probably once a ditch, counterscarp, and demi-lune, to cover the curtain, but all this has disappeared. Cosimo I. proposed to make San Miniato a permanent fortress to be filled with Spanish soldiers, in order to control the city of Florence, and he employed eminent military engineers for the work. The bastions so closely resemble those at the Fortezza del Basso near the Porta Prato in Florence, which were constructed by Antonio di San Gallo, that they are attributed to the same engineer. The fortifications on San Miniato were much admired by the celebrated French engineer, Vauban, who is said to have copied them in some of his military works. The northern entrance to the fort, called the Medici Gate, is decorated with the arms of the Medicean family, executed by Tribolo in the time of Cosimo I. A kind of barn on the left hand is now used for farm purposes, but was formerly assigned to the Confraternity of the Virgin Mary. There are the remains of a wall painting with the date 1576. Two angels raise a canopy, beneath which, no doubt, once existed the image of some saint.

A second gate, a few steps beyond, admits to the terrace in

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front of the Basilica. In an out-house to the left of the entrance are some remains of fresco painting, though so much faded as to be in parts hardly recognisable. One of the subjects is that of the Eternal holding the Book of Life, on which are written Alpha and Omega. Another subject is the Ascension of our Lord. This last is in better preservation, and its composition is believed to have suggested to Raffaelle the celebrated picture of the Transfiguration at Rome.

The broad terrace in front of the Basilica commands a splendid view over the city of Florence and the whole valley of the Arno. This hill was covered in ancient times with the forest of Elisboti, or the Val di Botte, and afforded a shelter for some of the first followers of Christianity, who secretly built a small oratory on this spot, which they dedicated to St. Peter. Among these early Christians was an Armenian prince, named Miniato, who served in the army of the Roman Emperor Decius, towards the middle of the third century; but having been accused of belonging to the new faith, he was thrown to the beasts in the amphitheatre outside the walls of Florence, where the Emperor had his camp. According to the legend, the fervency of Miniato's prayers on that occasion preserved him from death, but he was afterwards put to the torture, and finally, A.D. 254, beheaded, with several of his companions, at the weir of the Arno, not far from the Porta Santa Croce. San Miniato is said to have forded the river, and to have ascended the hill of San Miniato, holding his head in his hand, and was interred on the site of the present church. The oratory over the relics of the saint was enlarged by Bishop Zenobius about the fifth century, and so greatly was he venerated, that in the course of time thirty-six churches were built and dedicated to his memory in Tuscany, and his name associated with that of St. John the Baptist as patron saint of Florence.

A monastery, beneficed by Desiderius, the last king of the Lombards, A.D. 757, was attached to the oratory; it was afterwards endowed with more land by Charlemagne, as he stated,

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'for the sake of God, of San Miniato, and for the repose of the soul of Hildegard his wife,' a noble lady of a Suabian house, whom he had married, after divorcing Hermingard, the daughter of Desiderius. The authentic history of San Miniato begins A.D. 1013, when Bishop Hildebrand, of Florence, perceiving the neglect and decay into which the oratory had fallen, ordered the erection of the Basilica, and that it should be constructed with all possible splendour for the preservation of the relics of the martyred saint, in accordance with a decree of the Emperor Henry II. and of his Empress, Cunigunda, who had permitted the Bishop to employ some of the ruins of ancient Fiesole for this object.

The first monks who inhabited the convent belonged to the Black Benedictines, who were succeeded by the Cluny branch of the Order. Gregory XI. placed them under the episcopal jurisdiction of Florence. In 1373 these monks were succeeded by the Olivetani, who remained here till 1553, when they were expelled by the Grand Duke Cosimo I., to make room for his Spanish soldiers. The bishops of Florence for many years held the privilege of appointing the abbots, and in 1200, when the monks usurped this right, they were excommunicated by Bishop Pietro.

The attractive situation of San Miniato induced Bishop Andrea de' Mozzi, in the year 1294, to build at his own expense the palace with its machicolated walls beside the church; he intended it for an agreeable country residence for himself and future Florentine bishops, whenever they desired to retire from the city. But this bishop bore so infamous a character, that at the request of his own brother, who was ashamed of his misdeeds, Pope Nicholas III. transferred him to the bishopric of Vicenza, a year after he had finished his palace on the hill of San Miniato. Dante, who was his contemporary, alludes to him in the following lines—

'Dal servo de' servi
Fu trasmutato d' Arno in Bacchiglione;'—
Inferno, XV. 110.

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designating Pope Nicholas as *servo de' servi*, because the popes in their bulls were in the habit of styling themselves *servus servorum dei*; and the Arno and Bacchiglione being the rivers on which Florence and Vicenza are built.

Additions were made to the Palace of San Miniato by another prelate, Bishop Antonio d'Orso, in 1320, and his coat-of-arms, a bear and chess-board squares, may still be seen on its outer walls. Bishop Orso has a martial reputation, for he headed his clergy in the defence of the Gate of Santa Croce, when it was attacked by the Ghibelline exiles, led by the Emperor Henry VII. His name appears in both Boccaccio's and Sacchetti's writings, and his patriotic virtue and episcopal zeal were rewarded by the monument in the southern aisle of Santa Maria del Fiore, by Camoino of Sienna.

A flight of steps leads to a platform paved with marble tombstones, and to the entrance of the Basilica. The beautiful façade is encrusted with dark green and white marbles, and is divided transversely into three compartments. The lowest contains three doors and two windows, filled in with alabaster. The door to the left is called the 'Porta Santa,' because the bones of San Miniato and his companions were first discovered on this spot, a fact recorded on an inscription within the church. Five arches rest on columns of green Prato marble, with composite capitals; the compartment above has four channelled pilasters, and a small square central window between pillars which rest on lions' heads, symbolical of the majesty and vigilance of the clergy. Doves in mosaic decorate the tympanum above this window, an ornament very usual in sacred edifices of the four first centuries of our era. Two breastworks have projecting human heads at their junction with the central building, a peculiar effigy, much employed in the eighth and ninth centuries. Over the window is a mosaic of the Virgin, and San Miniato holding a crown in his hand, standing on either side of a seated figure of our Saviour. This mosaic has been renewed more than once. There are

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various devices in inlaid green and white marble over the whole façade; griffons, wheels, triangles, candelabra, &c., and the roof is supported at either extremity by small quaint figures, whose arms are raised to their heads. An inlaid green marble cross, with three candelabra on either side, are within the apex of the roof, and above all is a bronze eagle clutching the bale of wool, the badge of the Guild of Foreign Wool, or Calimala, by whom this façade was erected in 1451.

The interior of the church is a very perfect type of the ancient Latin Basilica. It is divided into three parts, which may be designated as the middle, the upper, and the lower church.

The middle church corresponds to what was called the auditorium of the primitive Christian church; it occupies two-thirds of the entire length, and comprehends the nave and side aisles. The other divisions, the presbyterium with the tribune, and the crypt, below, occupy the remainder of the space.

Three lofty arches, including that at the further extremity above the tribune, are thrown over the nave and choir. They spring from compound piers of grey Prato marble. The other columns of the Basilica, with the exception of the small ones in the crypt, are of stone, covered with coloured stucco in imitation of yellow Oriental marble. Nine arches are on either side, dividing the aisles from the central nave and tribune. The capitals of the columns are of stone, and vary, because taken from buildings of different periods. Narrow small windows above the nave, in the so-called clerestory of Gothic churches, were formerly closed by opaque slabs of marble, but have been latterly filled in with glass, and the walls above the arches of the nave were originally encrusted with green and white marble.

The interior construction of the roof is very old, dating from 1332, and consists of coloured wooden beams, which have been recently renewed.

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The pavement of the nave is formed of the kind of mosaic called *Opus tesselatum*, and is divided into eight compartments, with a variety of designs; some are lions rampant, others doves, and all are emblematical. One square has the signs of the Zodiac, resembling part of the pavement in the Baptistery of Florence.[1]

A Latin inscription not far from the entrance states that this pavement was placed by a certain abbot of the name of Josephus in 1207.

The aisles were formerly covered with frescoes, of which a few fragments remain. A portion of those to the right of the entrance are in tolerable preservation, especially a Madonna and Infant Christ, with saints on either side; St. John the Baptist, St. Mark, and St. Francis on her right; St. John the Evangelist, St. James, and St. Anthony on her left. The Baptist rests his head on the arm of the Madonna's throne, and the Infant Christ leans forward with outstretched arms to greet him. The date of the fresco, 1496, and the name of the painter, Paolo di Stefano, are inscribed below. Beyond this fresco are several figures of male and female saints, possibly by the same painter. St. Anthony, on a larger scale than the other saints, is standing with his book and staff. On one side is a young saint, probably St. James, who holds a sword and a book; on the other side is a Bishop, St. Nicholas, one hand holding the balls; a small kneeling figure, the Donator of the fresco, is in a Florentine costume of the fifteenth century. On a pilaster near, is a Magdalene, with the date 1407. Beyond are three more saints, and a figure of Christ standing beside the cross, with the instruments of the Passion on the wall behind. The left aisle contains two frescoes, which have been transported hither from the adjoining convent. One is a Crucifixion, attributed to Orcagna; the other, in the form of a lunette, contains half-length figures of the Virgin and Child in a Mandorla, with St. Anthony and St. Lawrence

[1] See vol. i., chapter on Baptistery.

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on her right hand ; the Magdalene and another saint on her left. This fresco is attributed to Buffalmacco. There is also a fragment of a fresco on the wall, of Santa Catarina with her wheel, and the Baptist.

Between the two flights of marble steps leading up to the choir and tribune is the altar and chapel of the Holy Crucifix, which was built at the expense of Piero de' Medici, il Gottoso, the son of Cosimo, Pater Patriæ, and the father of the celebrated Lorenzo the Magnificent.

It was constructed after a design of Michelozzo Michelozzi to receive the miraculous crucifix, whose image bowed its head to Giovanni Gualberto in approval of his generosity when he spared his brother's murderer. This image stood in the crypt of the church until the year 1488, when it was placed here ; but in 1678 it was transferred to a chapel in the church of S. Trinità of Florence, where it was claimed by the monks of the Vallombrosian Order who officiated in that church, and another crucifix was then substituted in this chapel. The altar is protected by an iron grating of much elegance. It has a canopy of marble with cassetones, and the badge of the Calimala is introduced into the decorations, as well as the arms of Piero dei Medici. The altar is composed of white marble with a slab of jasper, beneath which is a gradino with miniature paintings of the Virgin and Child and the Twelve Apostles. The picture above the table is painted by one of the school of Giotto. There are about eight small compartments, each of which contains a different episode in the life of our Saviour. The Annunciation, the Ascension, the Scourging, the Resurrection of Our Lord, the Buffeting, the Betrayal by Judas, the Last Supper, and the Washing of the Feet. The two standing figures on either side are San Giovanni Gualberto in his black Benedictine habit, and San Miniato. Leo X. bestowed liberal donations on this chapel.

The marble steps on either side lead to the choir, which is separated from the tribune by a low screen of inlaid marbles

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of various colours, as well as decorations in relief. The pulpit to the right, next the screen, and standing on two small pillars with composite capitals, is of the same inlaid and raised marble work; it has a lectern attached to it, resting on the outspread wings of an eagle, and the whole is supported by a grotesque figure on a lion—effigies of the Evangelists. This pulpit was executed by an artist of the name of Alberti, mentioned by Francesco Sacchetti in his 'Tales,' who appears to have worked in this Basilica towards the end of the fourteenth century, together with Andrea Orcagna and Taddeo Gaddi. This kind of marble mosaic and relief resembles the exquisite inlaid work of Agra in India.[1]

The intarsia woodwork of the choir has designs of crowns, palms, and the eagle of the Guild of Foreign Wool, or Calimala.

The high altar in the tribune is composed of green and white marble, and has a crucifix executed by Andrea della Robbia. The five narrow windows to the back of the altar are filled up with thin transparent slabs of alabaster, which when illuminated by the morning sun produce a very rich effect. Above, is a truly grand mosaic: Christ sits in majesty, His right arm raised, and the fingers extended in the act of benediction; in His left hand he holds the Book of Life—Alpha and Omega are inscribed on either side, and the emblems of the Evangelists with their names in Roman letters. On His right hand stands the Virgin, with a palm tree beside her, signifying Judea—the birthplace of the Son of God; on His left, San Miniato, in royal garments, is offering his crown to the Saviour; his name is inscribed in semi-Gothic letters. Beside him is the Tree of Knowledge; around are a variety of birds, and conspicuous among these is the pelican, symbolical of the sacrifice. In the arch above the tribune is a frieze with the dove, and adorned with the images of saints, &c. Beneath this mosaic is the date 1297 in Roman numerals, probably to mark its restoration,

[1] See vol. i., chapter on the 'Manufacture of Pietra Dura.'

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since the black habit of the Benedictines, and the omission of the white habit worn by the Cluny branch of the Order, which was introduced in A.D. 910, as well as the omission of San Giovanni Gualberto, who in later works is always associated with San Miniato, indicate that the mosaic was probably executed before the year 1000, and may be the work of Mino, Apollonio, or Tafi. It is at all events a singularly fine and imposing example of this branch of art, and harmonises with the architecture of the church.

The altar to the right of the apse contains a painting of San Giovanni Gualberto in a Benedictine habit, and is possibly the work of Giovanni da Milano (c. 1300–1379), the pupil of Taddeo Gaddi, as it is stated in a document that this painter was employed in the church of San Miniato. The altar to the left of the apse has a later and very poor painting, but to the right of this picture is a small but beautiful fragment of a fresco with a figure of our Saviour full of feeling and expression. It probably belonged to a group which has been destroyed. Not far from this is a fresco which, like those in the aisle below, has been transported here from the convent. It represents our Lord leaning against His Mother with His arm around her neck, as if He were sinking from exhaustion. It is most tenderly and beautifully rendered, and is probably of later date than the other frescoes here. Near the door of the sacristy is a painting or panel of San Miniato attributed to Agnolo Gaddi. The small paintings round the central figure represent episodes in the life of the saint. Agnolo Gaddi is stated to have executed a picture for this church between 1394 and 1395, and there is remarkable similarity in the composition with another by the same master in the Academy of Fine Arts in Florence, where a figure of San Marco is almost identical with that of San Miniato here.

The sacristy of San Miniato is a square vaulted chamber, whose walls are covered with frescoes by Spinello Aretino (1333?–1410). Benedetto di Nerozzo degli Alberti, a prudent

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and wealthy merchant of the fourteenth century, had been exiled from Florence at the instigation of his envious fellow citizens ; he died at Rhodes about 1387, but retained so warm an attachment to his native city, that when he made his testament in Genoa ten years before his death, he charged his heirs to adorn the sacristy of San Miniato with paintings, and to defray the expense from his patrimony. The Abbot of the Convent happened at that period to be a certain Fra Jacopo, a native of Arezzo ; and he therefore selected his fellow-countryman Spinello to execute the work. Spinello Aretino, was in fact the son of a Florentine Ghibelline, born in Arezzo during his father's exile from Florence. He was devoted to painting from his childhood, and had derived much benefit from meeting with Jacopo da Casentino in Arezzo, and before he had reached his twentieth year he had excelled his master. One of the Acciajoli family had engaged him to paint some frescoes for a church of San Niccolò in Florence, most of which were unhappily destroyed by fire, but those that remained were at a later period incorporated with the Farmacia of Santa Maria Novella, where they may still be seen.

The frescoes of the sacristy of San Miniato, which were painted only a few years later, are still in wonderful preservation. They represent scenes in the life of St. Benedict, and are very quaint and admirable. His figures are so correct that contemporary painters used them as a standard of proportion. Spinello is also remarkable for the grace and finish of his work.

The four Evangelists on the vaulted ceiling with their symbols on a blue ground, which are, however, retouched, have been attributed to Niccolò di Piero Gerini (— –1385), as well as Spinello. The Fetters of the Donator, Ser Benedetto di Nerozzo degli Alberti, as well as the Eagle, the badge of the Guild of Foreign Wool, are introduced as decorations into the woodwork round the chamber.

The Benedictines in the frescoes are represented in the white habit of their Order, which was introduced by the reformed

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monks of Cluny under San Bruno, A.D. 910, and was later adopted in Italy.[1]

St. Benedict was the son of rich parents, who lived at Norcia, in the Papal Dominions, east of Spoleto. They took him to Rome while still a boy for his education. South wall, facing the entrance :—Perceiving the vices of the world, he quits his father's home and starts, with his nurse, for a desert region. Spending a night at the house of a friend, he miraculously repairs a wooden trencher which his nurse had borrowed, and which had been accidentally broken. West wall :—Arrived at Subiaco, about thirty miles east of Rome, he adopts the monastic habit and, notwithstanding many obstacles offered by the devil, he retires to a cave, and is fed by a monk, named Romanus. On Easter Day he receives food from a presbyter, who had prepared a meal for his own consumption, but had been apprised by a vision that St. Benedict was starving amidst the mountains. North wall :—The devil appears to St. Benedict in the form of a raven, but by making the sign of the cross he exorcises the demon, and afterwards mortifies his body by rolling himself on a bed of thorns. The monks of a neighbouring convent requested St. Benedict to become their abbot, but when they found the rules he imposed upon them too severe, they presented him with a cup of poison ; but St. Benedict making the sign of the cross as he stretches out his hand to receive it, the cup breaks in pieces. East wall :—St. Benedict departs from the convent, and Maurus and Placidus, the sons of a Roman nobleman, become his disciples. North wall :—While dwelling amidst the mountains St. Benedict marks with three stones the spots where there would be sufficient water for the supply of three convents. A labourer having allowed the iron of his bill-hook to fall into a lake, St. Benedict, by his supernatural power, brings the iron to the surface. In this fresco Spinello is said to have painted

[1] For a consecutive account of the life of St. Benedict, see Mrs. Jameson's *Monastic Orders*.

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his own portrait as the labourer, standing with the handle of his bill-hook in his hand. Maurus, the disciple of St. Benedict, by his master's command, walks on the surface of the water to save Placidus from drowning. East wall :—While building the Convent of Monte Cassino, the monks were prevented from moving a big stone because the devil had chosen to sit upon it. St. Benedict makes the sign of the cross, and compels the devil to depart, and the stone is immediately raised. West wall :—The devil causes a wall to fall down and crush a young monk, whom St. Benedict restores to life. The devil, in the form of an ape, dissuades one of the monks from joining in the prayers with the rest of the community, and St. Benedict, in order to liberate the monk from his infatuation, gives him a blow. East wall :—Totila, King of the Goths, sends his armour-bearer, disguised in royal robes and attributes, to prove whether St. Benedict was really endowed with supernatural discernment, and the saint at once unmasks the imposture. South wall :—Totila goes in person to prostrate himself at the feet of St. Benedict. On the death of the saint a vision appears to his disciple Maurus, of a pathway made of silk, and illuminated with swinging lamps, which stretches from the cell of St. Benedict to heaven, and on which the spirit of the saint ascends to paradise. This compartment, which concludes the series, is considered the best.

A wooden tabernacle in this sacristy encloses a canvas picture of San Miniato. The doors of the tabernacle are painted on their inner surface with a Madonna and an Angel of the Annunciation. Outside are San Giovanni Gualberto in a white Benedictine habit, holding the cross, and San Miniato with the palm and pomegranate, symbols of his martyrdom and of his wide-spread influence. An inscription in Gothic characters beneath, states that the saint was a son of the King of Armenia. This tabernacle is attributed to a certain Antonio di Francesco, and was painted about 1406 or 1407. It was brought hither from the crypt in 1707, where it is supposed to

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have stood near the remains of the saint until 1553, when the precious relics were temporarily removed to the Church of San Michele Bertaldi, now San Gaetano, because Cosimo I. had filled San Miniato with his soldiers.

The crypt, or confessional, of San Miniato is several steps lower than the nave. Thirty-eight slender columns of different styles, some fluted and some perfectly smooth, support the vaulted roof, and the lower portions of several of the grand circular columns also appear, which descend from the choir and tribune above. The high altar covering the relics of San Miniato and of his companions is enclosed by an iron railing of elegant workmanship, said to have been made by a Siennese artificer, Petruccio Betti: this is probably correct, since the ironwork of Sienna was famous in its day. Few traces remain of the Evangelists, Saints, and Fathers of the church on the vaulting above the altar, which are attributed to Taddeo Gaddi, and are said to have been executed in 1341, when Gaddi painted and gilded the capitals of the columns, some of which are Roman, and others of different periods and styles.

The pavement of the crypt is composed of monumental slabs, containing inscriptions recording the names of those interred beneath, some of which are of recent date.

Once more returning to the body of the church, the chapel of the Cardinal of Portugal is on the left side of the nave. A cardinal's hat and his shield are sculptured above the entrance. This prelate was related to the Royal House of Portugal, and, as Archbishop of Lisbon, he was created Cardinal by Pope Calixtus III. in 1456, with the name of San Eustachio, when he was only twenty-six years of age. In 1459 he visited Florence on a diplomatic mission, when he fell ill and died, and was buried in this Basilica. Bishop Alonzo of Florence raised this beautiful chapel to his memory, a fitting tribute, if his character corresponded to the description of it by a Florentine writer, Vespasianus Bisticci, who writes as follows: 'Cardinal Jacopo was of a most amiable nature, a pattern of humility, and an

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abundant fountain of good through God to the poor, discreet in providing for his servants, modest in ordering his household, an enemy of pomp and superfluity, keeping that middle way in everything which is the way of the blessed. He lived in the flesh as if he were free from it, rather the life of an angel than a man, and his death was holy as his life.[1]

The small square chapel has a vaulted roof, with fluted pilasters of the Corinthian order in the angles. The four lunettes beneath the vaulting, divided by narrow windows, have each paintings of two seated prophets, but they are much damaged. The roof is decorated with circular medallions, containing Robbia-ware figures of angels. The pavement is composed of inlaid mosaic of porphyry, serpentine, and oriental granite. The monument to the cardinal to the right of the entrance is by Antonio di Matteo Gamberelli, called Il Rossellino (1427–1479?). The dead man lies as if asleep on his bier, with a sweet and placid countenance. Two seated children support the bier at either end. An angel above holds a crown of glory. Still higher are other angels, and a circular alto-rilievo of the Madonna and Child. Shields with coats of arms are on a cornice above. It is one of Rossellino's best works. Opposite this monument is a marble episcopal throne, with an inscription on the wall, recording a Papal Indulgence, granted by Paul II. to pilgrims visiting this shrine. Above the throne is a very sweet fresco of an Annunciation, attributed to Piero del Pollajolo (1443–1496). The chapel is altogether most complete in the richness and variety of its decorations.

To the right of the principal entrance of San Miniato, before issuing from the central door, is the monument of the Tuscan poet, Giuseppe Giusti, who died in 1850 at the early age of thirty-nine. It is by the sculptor Reginaldo Bilancini. Giusti's poetical and prose works are remarkable for elegance and for delicate satire, which he directed against the inertness

[1] See *Vite gli Uomini Illustri*, cited by C. Perkins in his *Tuscan Sculptors*, vol. i. p. 205.

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of the Government at the period in which he lived. He was a good patriot, and much beloved by the excellent and revered Marchese Gino Capponi, beneath whose hospitable roof he spent the last months of his life, and breathed his last. His correspondence, in singularly pure Italian, has been published since his death.[1]

The monument to the right of Giusti, is that of the painter, Giuseppe Bezzoli, whose works were much esteemed by his fellow townsmen.

The rugged walls of the Campanile or Bell-tower of San Miniato rises conspicuously above the church, and is seen from all parts of Florence. It was erected in 1518 by Baglione or Baccio d' Agnolo (1462–1543), who also constructed the beautiful Campanile of Santo Spirito. The original Bell-tower of San Miniato fell down in 1499, and a smaller tower near the tribune of the church having also gone to ruin, this was raised chiefly at the expense of the monks; but the fortifications having absorbed whatever sums could be raised, the Campanile was never completely finished. It is renowned for the elegance and beauty of its proportions. The broken and defective portion at the top was occasioned by the cannon balls of the troops of the Prince of Orange, stationed on the heights of Giramonte during the siege of 1529 and 1530. Fortunately the ingenuity of Michael Angelo Buonarroti, while Commissary-General of the Republic, who added a great bank of earth between the roof of the Basilica and the Campanile to the mattresses already placed against the tower by the engineer Giovanni Antonio del Lupo, preserved it from destruction, while sustaining repeated shocks for ten successive days; until a great gun placed on the top of the tower compelled the enemy to direct his aim in another direction.

[1] See *Giuseppe Giusti and his Times*, by S. Horner.

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CHRONOLOGY.

	A.D.
Baccio d' Agnolo	*b.* 1462; *d.* 1543
Benedict, St.	*b.* 480; *d.* 503
Bruno, St.	*b.* 1030 (?); *d.* 1101
Buffalmacco, Buonamico, still living	1351
Buonarroti, Michael Angelo	*b.* 1475; *d.* 1564
Calixtus III., Pope	1455—1458
Camoino, Tino da	14th century
Charlemagne	*b.* 742; *d.* 814
Cronaca, Simone Pollajolo, il	*b.* 1457; *d.* 1508
Gaddi, Agnolo	*d.* 1396
,, Taddeo	*b.* 1300; *d.* 1366
Gerini, Nicolò	*d.* 1385
Giovanni da Milano	*b.* 1300 (?); *d.* 1379
Giusti, Giuseppe	*b.* 1821; *d.* 1850
Gregory XI., Pope	1370—1378
Gualberto, Giovanni	*d.* 1073
Henry II., Emperor	1003– 1024
Henry VII., Emperor	1308—1313
Medici, Cosimo I.	*b.* 1519; *d.* 1574
,, Giovanni (Leo X.)	*b.* 1475; *d.* 1521
,, Piero, il Gottoso	*b.* 1416; *d.* 1469
Michelozzi, Michelozzo	*b.* 1396; *d.* 1472
Nicholas III., Pope	1277—1280
Orcagna, Andrea	*b.* 1308; *d.* 1368 (?)
Pollajolo, Piero	*b.* 1443; *d.* 1495
Robbia, Andrea della	*b.* 1435; *d.* 1525
Rossellino, Il	*b.* 1427; *d.* 1479 (?)
San Miniato, beheaded	254
,, monastery founded	757
,, basilica begun	1013
,, inscription on pavement	1207
,, episcopal palace	1294
,, interior roof	1332
,, frescoes on aisle	1407 and 1496
Spinello, Aretino	*b.* 1333 (?); *d.* 1410
Tribolo, Nicolò	*b.* 1500; *d.* 1550
Vauban, Sebastian	*b.* 1633; *d.* 1707

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CHAPTER XXIX.

THE PORTA ROMANA—THE CERTOSA.

WHEN Castruccio Castracani, Lord of Lucca, in the year 1328 burnt and ravaged the country round Florence, and his army approached within three miles of the city in the direction of the river Greve, orders were issued by the Signory to strengthen the old walls of Arnolfo di Cambio towards the south, and to reconstruct the gate in that quarter.[1] The site for the new gate was on or near the land belonging to the Convent of Monticelli, which stood on a rising ground, and the design was confided to Jacopo Orcagna, the brother of Andrea.[2] The gate was named San Piero Gattolino, from a neighbouring church of great size and importance, which was destroyed two centuries later by the Grand Duke Cosimo I., when he added bastions to the walls of Florence.

The lofty tower of this gate, now known as the Porta Romana, which was the same as that still remaining over the Porta San Nicolò, has been long demolished, as well as the ante-port, which was added by the tyrant Gualterio, Duke of Athens, in 1342. A shield with a coat of arms worn and almost defaced, supposed to have been those of the Duke, may still be traced on the outside of the gate. Besides this shield are two inscriptions—one recording the entrance of Pope Leo X. into Florence in 1515; and the other, that of the Emperor Charles V.

[1] See Ammirato, *Stor. Fior.*, lib. vii. p. 347; and Gio. Villani, lib. x. cap. 58.

[2] See Vasari, vol. ii. p. 135.

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in 1536. This last was placed here by the Grand Duke Cosimo I. in 1569. Above the noble arch is the Florentine lily, and the white and red shield, which denoted the union of Florence and Fiesole. Within the lunette of the interior are the remains of a fresco, representing the Virgin and Child, St. John the Baptist, St. Zenobius, and St. Nicholas of Tolentino, attributed to Franciabigio.

It was out of the gate of San Piero Gattolino, or the Porta Romana, that during the siege of 1529 Stefano Colonna and his soldiers made a famous sally to attack the troops of the Prince of Orange, each soldier wearing his shirt over his corslet to distinguish him from the enemy; this feat of arms was therefore known as the *Incamiciata.* The Prince of Orange was taken by surprise, and had not the traitor Malatesta, to whom the command of the city was confided by the Florentines, sounded a hasty retreat, Florence might have been saved from an ignominious surrender some months later. The open space or Piazza outside the gate is called the Piazza Romana or the Cinque Vie, from five roads which branch from thence, *i.e.* the Roman or Sienese road in the centre; to the right, the Viale Petrarca and the Via di Marignolle; to the left, the Viale de' Colli and the Poggio Imperiale.

Just beyond the Porta are the king's stables, where once stood a group of houses under the shadow of the city wall, called the Pace, from a little Oratory amidst the plane trees, containing a miraculous image of the Virgin. The Madonna della Pace received so many offerings from devout worshippers, that out of the proceeds a church was built in 1616, to which a monastery was added, with a communication to the Boboli Gardens.

At the commencement of the avenue are fountains, with water troughs for cattle, the interior carved with reliefs of fish, and above them old stone figures of a lion and she-wolf. A little way farther up the ascent are the mutilated remains of statues representing Homer, Virgil, Dante, and Petrarch,

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which once adorned the front of the Florentine Cathedral, but were removed early in the fourteenth century, when it was proposed to commission Giotto to make a new façade. A long avenue of cypress, ilex, and olive leads up the gentle slope to the Palace of the Poggio Imperiale, or Imperial Mount. On its site was in early days a fortified castle, belonging to the Baroncelli family, who maintained their possession, until the commencement of the sixteenth century, when for a short time it was held by the Salviati. Near the castle of the Baroncelli or Salviati, was fought the famous duel during the siege of 1529–1530, when Lodovico Martelli and the stout champion Dante da Castiglione left Florence by the Porta San Frediano, and in gorgeous array, with pages and other followers, rode round the walls to the Porta Romana; they swept up the Via Romana to the fountains of Sant Ilario, and reached the Capponi Villas, the boundary of the encampment of the Prince of Orange; thence turning to the opposite hills on their left, they reached the Castle of the Baroncelli, where lists were prepared, and Giovanni Bandini and Bertino Aldobrandini, Florentines like themselves, though in the hostile camp, met them in single fight. Martelli fell by the hand of Bandini, and the young Aldobrandini, a mere boy, was slain by Dante da Castiglione, and thus both parties suffered and were victorious.[1]

After the siege the Baroncelli Castle fell to the share of the Medici. In 1565 Cosimo I. bestowed it in usufruct on his daughter Isabella, who was afterwards murdered in a villa near Signa by her husband, Paolo Giordano Orsini, Duke of Bracciano, in a fit of jealousy, instigated to the deed by Isabella's brothers, the Grand Duke Francis and Cardinal Ferdinand de' Medici. Francis I. improved the property when he acted as guardian to his nephew Don Virginio Orsini. In 1622 Maria Maddalena, wife of the Grand Duke Cosimo II., purchased the villa from another Orsini, Duke of Bracciano: she was sister of the Austrian Emperor Ferdinand II., and intended to con-

[1] See Napier's *Florentine History*, vol. iv. p. 34.

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vert the villa into a palace for herself and all future Grand Duchesses; she had therefore an inscription to that effect inserted in the façade of the building. Vittoria della Rovere, wife of the Grand Duke Ferdinand II., was extremely partial to this residence, and made many additions to the building, and Pietro Leopoldo almost rebuilt the whole, bestowing large sums of money for works of art to be placed here as an encouragement to the Florentine School; the frescoes and tempera pictures of an earlier time, by Matteo Rosselli (1578–1650), and by his pupil, Baldassare Franceschini, were carefully removed from one room to another in the process of alterations; the portico was added when Elisa Buonaparte, Napoleon's sister, reigned as Queen of Etruria, and Ferdinand III. added the chapel. Behind the palace are extensive gardens, laid out in walks with statues.

Before the palace are two colossal statues by one Jacopo, from Settignano, representing Jupiter and Atlas, standing on a meadow, which was formerly of considerable extent. Here the poet Redi, in his celebrated poem of 'Bacco in Toscana,' supposes Bacchus to be seated with Ariadne, when he sang the praises of Tuscan wines—

E colà dove Imperial Palagio
L' augusta fronte inver le nubi inalza
Su verdeggiante prato,
Con la vaga Arianna un dì sedea;
E bevendo, e cantando,
Al bell' Idolo suo così dicea, ecc.

There, where the Imperial Palace
Raises its august front to the clouds,
Upon a verdant meadow,
With the lovely Ariadne one day seated;
Quaffing and singing,
He thus addressed his lovely idol, &c.

All the best works of art have been removed within the last few years to the museums within the city, and the palace has been assigned as a sort of convent school, under the Italian

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government, where young ladies of the first families in Italy receive their education. Here, according to old Italian custom, the girls are kept secluded for seven years, at the end of which time, husbands being generally provided, they are taken into a world of which they have been kept in total ignorance.

Convents seem to have abounded in this neighbourhood; that of Monticelli, on a rising ground between the avenue of the Poggio Imperiale and the Via Romana, of which no vestige now remains, has obtained a world-wide celebrity from having sheltered Piccarda Donati, the sister of Forese and Corso Donati, and of Gemma, the wife of Dante; she took the veil as a Sister of Santa Chiara (St. Clara) in 1253, but was soon afterwards torn from her convent by her brother Corso, who scaled the windows to carry her off, and who compelled her to marry, in order that he might gain the adherence of another powerful family to his faction. For having, however involuntarily, broken her convent vow, Piccarda is allowed by Dante no higher place in Paradise than the Moon. Her perfect bliss, unsullied by envy, and arising from a spirit in harmony with the Divine will, is thus beautifully described in her answer to the poet's inquiry, if she did not desire a higher state of felicity :—

'*Frate, la nostra volontà quieta*
Virtù di carità, che fa volerne
Sol quel ch' avemo, ed altro non ci asseta.
Se disiassimo esser più superne,
Foran discordi gli nostri disiri
Dal voler di colui che quì ne cerne.
. . . . . .
E la sua volontade è nostra pace
Ella è quel mare al qual tutto si muove
Ciò ch' Ella cria e che Natura face.
Paradiso, iii. l. 70, 71.

'Brother, our will is quieted by virtue
Of charity, that makes us wish alone
For what we have, nor gives us thirst for more.

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If to be more exalted we aspired,
Discordant would our aspirations be
Unto the will of Him who here secludes us.

. . . . . .

And His will is our peace. This is the sea
To which is moving forwards whatsoever
It doth create, and all that Nature makes.'

Longfellow's Translation.

The Convent of Monticelli was utterly destroyed by the troops of the Prince of Orange in 1529, and the nuns sought refuge during the siege within the walls of the city in another convent, to which they likewise gave the name of Monticelli: the religious establishment was suppressed by the French in the early part of this century, and the building united with the Convent of Monte Domini became the Pia Casa di Lavoro, or Workhouse of Florence.

On the site of the first Convent of Monticelli are now houses, forming a suburb of the city, in which is the manufacture of majolica ware of Signor Cantagalli. The first majolica was brought from the Island of Majorca, but was soon celebrated as a form of pottery peculiar to Italy, where the best artists furnished the designs. Signor Cantagalli has revived an art which was practised in his family from the time of his great-grandfather; and in the warehouse on the Via Romana, or Via Senese—as the highway is now called—are to be found excellent imitations of various ancient Italian pottery, but bearing the arms of the Cantagalli, a cock crowing. On the other side of the road is a fountain, at which women are generally employed washing their linen; it is a very ancient construction, and the springs by which it is supplied have given their name to a little church on the slope of the hill above, Sant' Ilario alle Fonte; this church is also called the Colombaia, or Dovecote, after a villa near it, the birthplace, in 1821, of Florence Nightingale, the lady who, by her philanthropic exertions, has effected so great a change in the system of the hospitals for our soldiers, and who gave the impulse to

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woman's work during the war of the Crimea. Sant' Ilario, during the Republic, was the starting-point for the horse races on the day of Santa Reparata, which was celebrated in remembrance of the battle in which Radagasius and his hordes were defeated A.D. 405.

Beyond the Colombaia to the right of the Via Senese is the Monastery of the Campora. Ascending the road to a height which commands a splendid view of Florence and the surrounding country, the Convent of San Gaggio is to the left. Within its high walls there was at one time a tower, in which the noble owner gave shelter to the remnant of the Paterini, or Protestants of Florence, who were flying from the massacres which took place in the Piazza Santa Felicità. The convent which succeeded, was founded in 1345 for Augustinian nuns by one Madonna Nera Manieri, assisted by the Cavaliere Tommaso Corsini, and his son, the Cardinal Bishop of Florence. It was dedicated to Santa Catarina, and was especially destined for the daughters of the Cavalieri Gaudenti, properly Cavalieri de' Frati di Santa Maria, an Order of Secular Friars, who bound themselves by their vow to defend widows and orphans, and to act as peacemakers in all quarrels. Their luxurious lives, however, exposed them to the ridicule of the common people, who gave them the epithet Gaudenti[1] (pleasure lovers). The name of the convent was changed to San Gaggio, or San Cajo, when some nuns from another convent dedicated to that saint, joined those of Santa Catarina. The building suffered from the soldiers of the Prince of Orange, when the nuns sought refuge in the Corsini houses within the city.

At the foot of the descent from San Gaggio, at the Due Strade, the road branches to the left towards the great stone quarry of Monte Ripaldi, whilst the right leads to the Certosa, or Carthusian Monastery. On a height to the left is the Convent of Santa Maria della Disciplina, or delle Portiche, founded

[1] See *Storia della Repubblica di Firenze*, G. Capponi, vol. i. libro i. cap. vii. p. 51.

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in 1340, and inhabited by Augustinian nuns, who are now occupied with the education of the peasant children in the neighbourhood. The nuns of this Order appear to have been favoured by the Capponi family, whose property lies on the opposite hills at Marignolle; since in a picture in the church of Santo Spirito of Florence, Santa Monica, the mother of St. Augustine, and the first Augustinian nun, is represented on a throne with twelve women of the Capponi family around her. Santo Spirito itself belonged to a monastery of Augustinian friars, and there the Capponi have one of their places of burial. To the right of the road is seen the gate leading to the new Protestant cemetery, which lies on the slope of the hill, and where the marble monuments begin to outnumber the cypresses which already clothe the ground. The landscape is now diversified by villas amidst olives and cypresses, cornfields with the vine trained on pollard maples, and here and there a picturesque well, with a stone dome-shaped roof.

About three miles from the city, on the crest of a wooded eminence, formerly known as the Poggio Montacuto, stands the Certosa, or Carthusian Monastery of Florence. Two small streams, the Ema and the Greve, meet at the foot of the hill, and the village arrived at before reaching the gate of the monastic grounds is named from a bridge which crosses the Ema, Ponte Certosa; the village is part of the widely scattered commune of Galluzzo.

Galluzzo is mentioned by Dante (Paradiso, canto xvi. l. 53) as the southern extremity of Florentine territory, and Trespiano on the Bolognese road as the northern, within which boundaries the inhabitants were an unmixed Florentine race.

> '*O quanto fora meglio esser vicine*
> *Quelle genti, ch' io dico, ed al Galluzzo*
> *E a Trespiano aver vostro confine.*'
>
> 'Oh how much better 'twere to have as neighbours
> The folk of whom I speak, and at Galluzzo
> And at Trespiano have your boundary.'

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This Monastery of the Certosa, founded by a warrior, has more the aspect of a fortress than of the peaceful residence of hermit monks. Nicolò Acciajoli, who built the Certosa, was descended from a Guelphic family of Bergamo, who sought refuge in Florence from the barbarities of Frederick Barbarossa in 1103. Their name is supposed to have been derived from *acciajo*, steel, and they are believed to have been originally workers in that metal. They were apparently opulent, as the first Acciajoli who arrived in Florence built the palace in the Borgo Sant' Apostoli, on the Arno, near the Ponte Vecchio, which still bears their name, and they purchased land in the Val di Pesa. Acciajolo Acciajoli, the father of Nicolò, was twice Prior of the Republic, and when Robert of Anjou, King of Naples, held possession of Prato, he appointed Acciajolo his vicegerent in that city. The mother of Nicolò was Guglielmina Pazzi. At the age of eighteen Nicolò was married to Margherita Spini, a young lady belonging to one of the most illustrious families of Florence. In 1331, when he was twenty-one years of age, he went to Naples, intending to settle there as a merchant. The connection already begun between his father and King Robert, opened the way for Nicolò's reception at Court. Ambitious, and remarkable for the beauty of his person, his graceful manners, and his talents, he soon attracted the notice of Catharine, titular Empress of Constantinople, and widow of Robert's younger brother, the Prince of Taranto. She persuaded the king to appoint Nicolò tutor to his nephews and in 1338 he accompanied one of his pupils, Prince Louis, to Greece, where Acciajoli had an opportunity of displaying his military capacity in a war of three years against the Turks. Robert, the accomplished friend and patron of men of letters—first among whom was Petrarch—died in 1343, bequeathing his kingdom to his granddaughter Joanna, then only nineteen years of age, and married to Andrew, brother of the King of Hungary. The unhappy career of this princess was not unlike that of Mary Queen of Scots. Andrew was murdered in 1345

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with the knowledge, if not connivance of Joanna, and Nicolò is accused of having participated in the crime to smooth the way for the marriage of his pupil Louis with the young queen. He was created Grand Seneschal of the kingdom, and from that hour he played a prominent part in the history of those times. The intimate friend of Petrarch and Boccaccio, the former, in his Letters, pays him a tribute of admiration better deserved by his talents than his virtues. The Grand Seneschal died at Naples, in 1366, at the age of fifty-six. As the rulers of Florence had passed a decree that no Florentine serving a foreign sovereign could hold office in their state, they honoured Nicolò instead, by an exemption from taxation. In his wanderings abroad he had remained faithful in his affections to his native city, and always hoped to end his days on Florentine territory; therefore, in 1341, four years before the murder of Andrew, he laid the foundation of the Certosa, which he intended as a splendid monument to his own fame, and he employed Andrea Orcagna, the first architect of the day, to make the design for the building.

The Carthusian Order, dating from 1084, for which Nicolò always showed a predilection, is a branch of the Benedictines, instituted by St. Bruno, who was born at Cologne in 1030. The first monastery was that of the Grande Chartreuse, near Grenoble in France. The habit is white, as a type of the purity of those who stand before the throne in the celestial Jerusalem; the monks have their heads closely shaven, leaving only one almost invisible lock to represent a thorn in our Saviour's crown; the scapula behind and before, symbolises the cross; and the scourge and the rosary, the combat with the Evil One. The Order is devoted to a life of contemplation, silence, and solitude; the brothers never leave their cells, where they are occupied in study, except for the performance of some religious duty, or when commanded by their Superior, or for the cultivation of their gardens. If allowed to take a walk for the benefit of their health, it must be in the company of another monk, and in

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some solitary desert place. Such were the rules observed by the first members of a community, hardly to be recognised in the comfortable, good-humoured, but ignorant friars, who now escort the stranger over the monastery.

The Certosa of Florence, commenced in 1341, was ready for the reception of the monks within the same year, and its first inhabitants were Carthusians from Maggiano, near Sienna. The building was not finished until many years later. The arms of the Acciajoli, a lion rampant, holding a banner, was inserted in various parts of the edifice, varied, wherever there is a monument to an ecclesiastic, by the lion holding a sword with the point downwards. Nicolò dedicated the monastery to St. Lawrence, endowing it liberally with money, besides bestowing on it pictures, marbles, and valuable relics. He had procured most of these from Greece, where King Robert had given him the city of Corinth; but all the works of art have gradually disappeared, leaving only the saintly relics.

The entrance was formerly by a steep road, which led directly up to the monastery outside the walls. A paved terrace, with the hospitium or guest-chamber on one side, and the chapel of St. Lawrence on the other, was the limit to which women were admitted. Since the Italian Government has taken possession of the place, and only a few friars with their superior remain there on sufferance, it has been thrown open to visitors of both sexes. Beyond the *Clausura*, or sacred enclosure, was another road leading from the Paradisino, or small chapel with a sacred group of figures, by Luca della Robbia, to a Calvary amidst the woods.

The present entrance is by the iron gate at the Ponte Certosa on the Ema, from whence a road winds up the hill through the grounds once belonging to the monks, a rich field for the botanist, but now let out by the Government for cultivation. On one side of the ascent are olives and corn, on the other a pleasant view of hills and village churches with the Greve winding its way below. A large half-finished building

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to the right, before reaching the gateway of the monastery, with square Guelphic battlements, was intended by Acciajoli for a college. He had collected a library towards this object, and endowed the future institution with a sum sufficient to maintain three masters and fifty scholars ; but, as the scheme was never completed, no youthful student had the benefit of instruction from these Carthusian friars.

Passing under the gateway into the entrance court, the visitor is admitted within the precincts, and conducted through the whole building by one of the monks. The entrance is divided in two parts ; one half being a steep road, up which the oxen drag firewood, now stored in the building intended for the college ; the other half, a staircase leading to the monastery itself. At the landing is a painting by Jacopo Chimenti da Empoli (1554–1640), of our Saviour preaching to the Apostles ; a graceful treatment of the subject, though feeble, and the artist's last fresco, as he met with an accident, falling from the scaffolding whilst examining his work, and he thenceforward devoted himself to painting on panel: one of his finest pictures is that of St. Ives in the Uffizi Gallery of Florence. A vast oblong court is entered to the left. A portico at either end under arches is supported by a colonnade, which is continued intermurally the whole length of either side. It is only interrupted by the façade of the church dedicated to St. Bruno, which occupies the centre. This façade was finished A.D. 1600, and restored in 1844. The Pelican of the Wilderness may be observed in the lunette over the door, and, above it, a frieze with the Agnus Dei. Statues of St. Lawrence, the patron saint of the monastery, and St. Bruno, are on either side ; above, are the symbols of the Evangelists in grey stone, and clumsy figures of St. Peter and St. Paul.

Entering the vestibule, or *Coro dei Conversi*, the choir of the novices which leads into the church, the pictures around represent scenes from the lives of various saints, but none of especial merit. The best are by Rutilio Manetti (1576–1637),

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a Siennese painter, and pupil of Francesco Vanni; though correct in drawing and vigorous in composition, the blackness and want of transparency in his shadows diminish the brilliancy of his lights, and unless the day should happen to be unusually sunny, leaves the spectator puzzled as to the meaning of the subject treated. Those most worthy of notice are: a Prior of the Carthusians beholding, when at his dinner, a vision of the Infant Jesus; and opposite, the picture of the Beato Dionysius, physician of the monastery, exorcising the devil, who appears to him when engrossed with his studies. An inscription over the door leading to the church records its consecration A.D. 1394, twenty-eight years after the death of the founder, by Visdomini, Bishop of Florence.

Before entering the church the visitor is usually conducted by a side door from the Coro dei Conversi to a chapel with a fine vaulted roof. This chapel was dedicated to St. Bruno, and the seats around were intended for the novices, who were here initiated into the rules of the Order, and received biblical instruction. The small chapel on one side was erected in 1391, in honour of Giuliano Buondelmonti, Baron of Basciano, but was afterwards dedicated to the Beato Nicolò Alberghati, a Carthusian friar from Bologna, and a cardinal. A corridor, parallel with the church, has several small side chapels; in the first is a picture by Rutilio Manetti of the Martyrdom of St. Margaret, an inferior work of the master; the second contains a spirited representation of St. Nicolas of Bari saving a youth from execution, by Fabrizio Boschi (1570–1642); the third has a feeble picture by a modern artist; and at the end of the corridor is an early painting by Benvenuto, the most celebrated artist of the beginning of the century, representing John the Baptist preaching.

Facing the Martyrdom of St. Margaret is the entrance to the spacious chapel of Santa Maria, with its fine vaulted roof, corresponding with that of the earlier church and chapel of St. Bruno, in Italian Gothic. This chapel was built A.D. 1408,

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and restored by Vincenzio Acciajoli in 1661. The works of art with which it was decorated, as well as those which were in the chapels of St. Bruno and of Nicolò Alberghati, have all been removed. One beautiful window of coloured glass remains of six, and belongs to the same period as those in the Florentine Cathedral. The stalls for the monks are in finely carved wood. Over the high altar is the copy of a picture by Allori, in which is a portrait of the Grand Duke Francis I. A painting attributed to Cigoli, but much damaged, of St. Francis receiving the Stigmata at La Vernia, is in one of the transepts. From this a flight of steps leads down to the earlier church or crypt. On the walls of this staircase are two mediocre frescoes by an artist of the name of Ulisse Cocchi, representing Adam and Eve and the Resurrection.

The crypt was once adorned with marble statues and bas-reliefs, some by the hand of Orcagna himself, and by later frescoes of Poccetti, but nothing is left saving the bare walls with the low vaulted roof, and the monuments to the dead. Opposite the staircase is the chapel dedicated to St. Tobias, which the Grand Seneschal intended for the burial place of the Acciajoli, but the slabs on the pavement in front of the chapel record only the names of various members of the Ricasoli family. Before the altar are the monuments of Nicolò's son Lorenzo, of his father Acciajolo Acciajoli, and of his sister Lapa. On the wall to the left is the beautiful monument by Orcagna to the Grand Seneschal himself. Beneath a Gothic shrine of carved and coloured marble, his effigy in full armour reposes on his sarcophagus; his handsome features, as in sleep, turned towards the spectator, and his hands crossed before him. Above is a lion's head, and delicately carved pinnacles; below are brackets of acanthus leaves, which support the sarcophagus; skulls are in the intervening spaces, and an inscription records the life and virtues of the founder of the Certosa.

Just below this monument is the image of Nicolò's beloved

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son Lorenzo, who had already distinguished himself by his valour, and had been appointed Lieutenant of Calabria and Châtelain of Naples by Queen Joanna and her husband Louis. His father was in Gaeta, when news reached him of the death of his son at Naples, in 1353. He bore his loss with fortitude, and gave orders for the body being conveyed with all honours to the Certosa of Florence. It was escorted by torch-bearers and esquires on horses caparisoned in black velvet embroidered with gold, and decorated with so many coats of arms, as to excite the indignation of the Florentines, who had never before witnessed such homage paid to a simple citizen.

Beside the marble effigy of Lorenzo, who is represented clad in rich armour, is that of Nicolò's father Acciajolo Acciajoli, who first won the favour of King Robert; and beyond him, Nicolò's sister Lapa, who, although married to a Buondelmonti, continued to bear her family name. She was very intimate with St. Bridget or Brigida, who was lodging in the house of Lapa at Naples, when in 1366 she foretold the speedy death of the Grand Seneschal. Lapa hastened to the Palace of Queen Joanna to inquire for her brother, but found him in his usual health; some days later he was attacked with an abscess in the brain, which in a few hours ended fatally.[1]

Before the high altar of the crypt is another remarkable monument, which was formerly also in the chapel of St. Tobias, but was removed hither in 1550. It is over the remains of Angelo Acciajoli, a distant cousin of the Grand Seneschal, who was born in 1298. At an early age he entered the Dominican Convent of Santa Maria Novella, where he re-

[1] Litta, in his *Famiglie Illustri d' Italia*, relates how Lapa was the friend of St. Bridget, a Swedish lady, who founded the Order of the Brigittines, and died in 1373. As her Order was confirmed by Pope Urban V. after his return from Avignon to Rome in 1363, she had probably come to Naples in 1366, when the Abbé de Sade, in his *Memoir of Petrarch*, states she was living in the house of Nicolò's sister, whom he calls Jaquetta.

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mained for sixteen years, and where his portrait in his episcopal robes may be seen in the fresco by Simone Memmi, in the Spanish chapel. Pope John XXII. created him Bishop of Aquila, in the Abruzzi, and Clement VI. promoted him to the See of Florence, in 1342, when, according to old custom, he gave the nuptial ring to the Abbess of San Piero Scheraggio. His family being closely allied, through the Grand Seneschal, with the reigning House of Anjou at Naples, he welcomed the arrival in Florence of Walter de Brienne, Duke of Athens, the creature of the Duke of Calabria. He even preached a sermon extolling his virtues, and exhorting the citizens to obedience. But when the Duke of Athens showed himself a merciless tyrant, Angelo led the conspiracy which expelled him from Florence. He at the same time made an eloquent appeal for the restoration of the banished nobles who had assisted to rid the city of Gualterio, and who were therefore allowed to return. But the Popolani Grassi, or wealthy Burghers, jealous of their influence, laid plots against them, and the bishop warned the nobles of their danger. They, however, refused to believe him, and even accused him of treachery, reproaching him with having first supported the Duke of Athens, and then expelled him; and that, having proposed their recall, he now urged their quitting Florence. In consequence of neglecting the bishop's warning, the nobles had their houses burnt, and they were again banished, whilst the Popolani Grassi ruled the city. Angelo was sent on several embassies to the Pope at Avignon, the last being to petition Clement for the reinstatement of Queen Joanna and King Louis in Naples, and to expel the King of Hungary from the kingdom. From that time Louis kept the bishop near his person, and induced the Pope to confer on him the Archbishopric of Monte Cassino, whilst he himself created him Chancellor of Naples. Angelo died in 1357, and was buried in the Certosa of Florence, nine years before the death of his cousin, the Grand Seneschal. His effigy is by Donatello. The firm set lips and stern features convey a true idea of the

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strongly-marked character of the man. After the removal of the monument to its present position, in 1550, the exquisite marble frame of fruit and flowers was added, with the two small female figures emblematical of Charity and Justice, the work of Giuliano di San Gallo, who died in 1516.

Returning to the upper chapel of Santa Maria, and to the corridor beyond, the visitor enters the Church of the Certosa by a side door near the high altar. This church, including the Coro dei Conversi, which forms the vestibule, is dedicated to San Bruno, but as it was only consecrated in 1394, and the architect Orcagna died in 1368, it must have been finished by his scholars. The proportions of the space within the walls, and the beautifully vaulted ceiling in the same style as the Loggia de' Lanzi in Florence, leave no doubt that the design was Orcagna's, whom Acciajoli employed to build the whole monastery. The wide difference between Northern and Southern Gothic suggests a difference in the comprehension of the same idea by races distinct in character as well as born in another climate, and surrounded by a different natural scenery. In the darker regions of the North, where Gothic architecture had its origin and attained its highest perfection, the religious sentiment leads upwards through clouds and mists to seek the Eternal dwelling in light; whilst a Southern people, inhabiting a clear atmosphere, through which the most distant objects can be discerned, associate sublimity with size, harmony of proportion, material excellence, and perfection of form. In Italy the height of a Gothic building compared with its width is as one and a half, to one; in France, the mother of true Gothic, it is two, and even three, to one. The nearer approximation of height to width in the Italian Gothic, as well as the greater distance between the supporting columns, enables all to be seen in the vast space within the building; and, though less spiritual in its suggestions than the Gothic of the North, there is a majesty and solemn grandeur in its simple outlines to which colour and gilding generally add great rich-

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ness, well adapted to the more sensuous worship of a Southern race.

The pavement of this church was inlaid with variegated marbles by the brothers Basso, of Settignano, assisted by a Venetian marble cutter. The marbles used are white, red, green, and black, from the quarries near Prato, the last of which is now exhausted. The stalls of the same date are ornamented with carvings and intarsiatura, or wooden mosaic. Winged cherubim form the support for the arms of the monks, when standing at their nightly vigils. Pictures of inferior merit have been substituted for the frescoes once covering the walls, and the only paintings of importance left are those behind and on either side of the high altar. These are the works of Bernardino Barbatelli, better known as Il Poccetti (1548–1591). The centre represents the death and apotheosis of St. Bruno. His devoted disciples are gathered round his body; to the right of the altar, St. Bruno stands beside the deathbed of his master Raymond, a learned doctor of Paris, and resolves to abandon the world; he is also represented in Grenoble, asking leave of Bishop Hugh to retire into a desert place with his companions; to the left of the altar St. Bruno appears in a dream to Ruggiero, Count of Calabria, warning him of a plot against him; and again, St. Bruno is seen at Rome entreating Pope Urban II., formerly one of his own disciples, to permit him to leave the Papal court, and return to a life of solitude.

The altar and ciborium are rich with lapis lazuli and other precious marbles; small marble statues have replaced others of a bronze, which were executed for this altar by Giovanni da Bologna. The beautiful marble candelabræ were the gift of a Cardinal, and the marble female figures forming the lectern are of Flemish workmanship.

The wardrobes for the priest's garments in the vestry are fine specimens of olive and walnut wood, and a small chapel to the left of the altar contains sacred relics, some of which no doubt were bestowed by the founder of the Certosa. Among

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bones and skulls is a thorn from the Saviour's crown. In the centre of the ceiling Christ is represented crowned with thorns, and this with all the frescoes on the walls of this chapel are by Poccetti; they are in full rich colour and in better preservation than those in the church. The wainscoting below is painted in chiaroscuro, and represents the cruel persecutions of the monks of the Charterhouse in London by order of Henry VIII. The Charterhouse was founded by Sir Walter Manny in 1372. When suppressed by Henry, the Prior and eleven of the Carthusian friars were hanged, drawn, and quartered, and one of the quarters of Prior Haughton's body was set up over the gate of his own monastery. Ten other monks were sent to prison, where all but one died from ill usage, and he was finally hanged. All the remaining frescoes in this chapel are by an artist of the name of Massari.

Leaving the church by another side door to the left of the altar, the visitor enters a small oblong chamber with seats facing the windows. This chamber is called the Colloquio, because here the monks received communications from their Superior. Over the door at the farther end is inscribed 'Petentibus'; this door was only opened to receive the *Postulanti*, or those desirous of joining the Order. Here they prostrated themselves at the feet of the Prior in the presence of the whole community, and prayed to be admitted as Novices. At the opposite end of this chamber is a representation of Christ bearing His cross, in a frame of grapes and vine leaves, by one of the scholars of Luca della Robbia.

A series of most beautifully painted windows in medallions of brown and yellow are by Giovanni da Udine (1487–1564), the friend and scholar of Raffaelle, and are still in good preservation. The first medallion represents St. Lawrence; the second, St. Mark; the third, the learned Raymond of Paris, dead and borne to his burial; on the way thither he raised himself, exclaiming, 'By the justice of God I am accused;' the fourth medallion represents a second attempt at his burial,

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when he again rose, crying out, 'By the justice of God I am judged'; the fifth has the last attempt at burial, when Raymond, once more rising from his bier, declared, 'By the justice of God I am condemned,' which so affected St. Bruno that he thenceforward renounced the world. In the sixth window the saint and his companions are on their way to the Palace of Hugh, Bishop of Grenoble, to ask for a grant of land on which to build their monastery; the Bishop is seen asleep on a couch, and seven stars, typical of St. Bruno and his companions, are in the wilderness, where St. Bruno on horseback is pointing to the site of his future monastery, the Grande Chartreuse; a bear on a hill behind him, and a serpent crawling below, mark the desolate regions he had selected; the eighth and last window represents the monks at work on the edifice.

In a little cloister beyond this corridor is a beautiful grey stone lavatory, or fountain, by Farcelli, a name unknown, but probably a pupil of Mino da Fiesole. It is adorned with flowers, fruit, birds, and dolphins, and has the arms of the Acciajoli family. Over a door beside the lavatory is a very lovely relief in Luca della Robbia ware, representing St. Lawrence with adoring angels; the head of the saint is most expressive. The colonnade round this cloister is extremely elegant. A short passage leads to the Chapter House of the Monastery, in which the monks held their meetings, and where they accused one another of the smallest breach in the observance of the rules of their Order during the preceding week, asked the prayers of the brethren, and listened to the admonitions of their Superior. The door is carved in high relief, representing St. Lawrence, the instruments of his martyrdom, and the symbol of San Bernardino. In the centre of the Chapter House lies the marble effigy of Monsignor Leonardo Buonafede, Bishop of Cortona, a Carthusian friar, who died in 1543. The monument is by Francesco di Giuliano di San Gallo (1494–1576). The broad, strongly-marked face of the old man has a peaceful, happy expression, full of benevolence

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and dignity, which redeems the plainness of his features. The head is inclined slightly to one side, giving the appearance of sleep rather than death; the hands are crossed, and there are rings on the forefinger and thumb; the feet are clothed in stockings, and the dress, the mitre, and embroidered cushion, on which the head rests, are all exquisitely finished.

The pictures which once adorned the walls of the Chapter House have all been removed, except a Crucifixion by Mariotto Albertinelli, over the altar, not his best work; the Virgin, however, is full of expression, and very beautiful; her head leans on one hand, whilst the other is extended towards the Saviour.

Leaving the Chapter House, the visitor enters the large cloister, surrounded on all sides by a colonnade, above the arches of which were once heads by Luca della Robbia, which have been removed. The ground enclosed is a quadrilateral of eighty by sixty-one metres. Most of the cells opened into this cloister. The first quarter of the ground thus enclosed is the cemetery; its boundary marked by a cross and two kneeling angels. Beyond is a deep well, bored in the rock, and considered by the monks typical of the Living Waters of Scripture. The designs on the basin and arch above are by Michael Angelo. The remainder of the ground is laid out in vegetable gardens with a few rose bushes, and is cultivated by the monks themselves, the Carthusians being noted from early times for their skill in horticulture.

The cell usually shown to visitors is that which Nicolò Acciajoli reserved for himself and his servants when he visited the Certosa, and where he intended to have passed his last days. Each cell consists of a sitting-room, with a table attached to the wall for meals; a bedroom, with a bed, straw sacking, and a mattress; shelves in the outer passage communicating with the outside, on which food could be admitted from the kitchen; a reading closet; a paved terrace, with a window at

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the end; and a small garden. From the windows of the terrace belonging to the cell of the Grand Seneschal, there is an extensive view of Florence and the distant hills towards Vallombrosa.

Returning to the cloister to the right, and at the end farthest from this cell, is an entrance to the Prior's apartment; over the door is a lunette, containing a representation of the Good Shepherd. Entering a passage leading to the Refectory is a small ante-room, which connects the Prior's apartment with the former library. Over the door of the library are inscribed the following words:—'Ad Sciendam Sapientiam et Disciplinam.' The libraries of the Carthusians were always well supplied with books. St. Bruno, who had been an eminent scholar, was careful to provide books at a considerable expense for the Grande Chartreuse, and these were transcribed and multiplied by the monks. Nicolò Acciajoli sent a great number of manuscripts to the Certosa, and intended, had he lived longer, to place his whole library here. But all the books and manuscripts once in this monastery have disappeared, and the room which contained them is now used to store flour and other comestibles.

The Refectory, which is opposite the kitchen, is a plain long room, with a pulpit, or reading desk, of grey stone at one corner, from which portions of the Scriptures, or the lives of the saints, were read to the monks when at dinner. This reading desk has been attributed to Mino da Fiesole, but as it is even inferior to the lavatory in the little cloister, it can only be by the hand of a pupil.

The second small cloister, beyond the passage to the Refectory, is called the Cloister of the Brothers, and was for the use of the Novices, whose cells were around. It has a double row of columns of great elegance. Re-entering the oblong court, before the church beneath the portico, is a suite of rooms to the right, once occupied by Pope Pius VI. Except a fine view from a balcony, from which is seen the junction of

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the Greve and Ema, and the distant mountains, with the wood of the Certosa beneath, there is nothing here worthy of notice. The chapel belonging to this apartment is near the entrance, but is not usually shown to strangers. The simple bed in which the Pope slept, a portrait of Pius VI., with small portraits of Pius IX. and Leo XIII., busts of Pius VI. and Pius VII., who likewise passed a night at the Certosa, a bust of the Grand Duke Ferdinand III., and another of the Abate Lanzi, the writer on Art, are the contents of this apartment.

Returning to the Cloister of the Brothers, or Novices, a back staircase leads down to the offices and pharmacy, where the visitor may taste and purchase the famous liqueur distilled by the Carthusians, and much esteemed by the people round as a stomachic.

CHRONOLOGY.

	A.D.
Acciajoli, Angelo	1298—1357
,, Nicolò	1300—1366
Albertinelli, Mariotto	1474—1515
Boschi, Fabrizio	1570—1642
Bridget, St.	*d.* 1373
Bruno, St.	*b.* 1030 (?) *d.* 1101
Buonafede, Bishop Leonardo	*d.* 1543
Buonarroti, Michael Angelo	*b.* 1475 ; *d.* 1564
Cambio, Arnolfo di	*b.* 1308 ; *d.* 1368
Castracani, Castruccio	*d.* 1328
Certosa commenced	1341
,, Church consecrated	1394
Charles V., Emperor	1519—1555
Charter House, London, founded	1372
Chimenti, Jacopo	*b.* 1554 ; *d.* 1640
Corso, Donato	*d.* 1308
Cosimo I. (Medici), G. D.	1537—1574
Donatello	*b.* 1386 ; *d.* 1466
Ferdinand II. (Medici), G. D.	1624—1670
,, III. (Austrian), G. D.	1790—1824
Florence, siege of	1529—1530
Francis I. (Medici), G. D.	1574—1587
Franciabigio	*b.* 1482; *d.* 1525

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	A.D.
Gaggio, Convent of San, founded	1345
Giovanni da Udine	*b.* 1487; *d.* 1564
Henry VIII. of England, reigned	1509—1547
Leo X., Pope, reigned	1513—1521
Manetti, Rutilio	*b.* 1576; *d.* 1637
Mino da Fiesole	*b.* 1431; *d.* 1484
Orcagna, Andrea	*b.* 1308 (?); *d.* 1368
Pius VI., Pope	1779—1799
Pius VII., Pope	1799—1823
Pietro Leopoldo (Austrian), G. D.	1765—1790
Poccetti, Bernardo	1542—1591
Robert, King of Naples, reigned	1309—1343
Robbia, Luca della	*b.* 1400; *d.* 1482
Rosselli, Matteo	*b.* 1578; *d.* 1650
San Gallo, Francesco	*b.* 1494; *d.* 1576
,, Giuliano	*b.* 1445; *d.* 1516
Walter de Brienne, Duke of Athens	*d.* 1356

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CHAPTER XXX.

THE IMPRUNETA—SAN FELICE IN EMA—SANTA MARGHERITA IN RIPOLI—TORRE DEL GALLO—CHURCH OF SAN LEONARDO.

THE Impruneta, famous for its black Madonna, is seven miles from the Porta Romana. One road branches off from the Via Sanese at the foot of the descent from the Convent of the Gaggio; another and better road is from Galluzzo, at the foot of the Certosa. Before entering the village of Ponte Certosa, a lane to the right was the old Etruscan road connecting the two important cities of Fiesole and Volterra. A beautiful drive in this direction lies past a large villa belonging to the Capponi, and leads to the village of Giogoli.

Beyond the Certosa is the hill of Montebuoni, where the Buondelmonti had their castle, and from whence they pounced down on the unsuspecting traveller, and committed robbery and violence on the whole neighbourhood, until their stronghold was destroyed by the Florentines in the twelfth century. Some remains of the ruin is still shown in the little village, which is worth a visit for the view obtained from that height. The lordship of the Buondelmonti extended as far as the Impruneta.

The road now winds along the side of the hills for three or four miles of continuous ascent, presenting lovely views at every turn. In spring the song of the nightingale is heard amidst the trees, and the banks are fragrant with sweet-smelling plants

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and rich with wild flowers. The small township of Bagnolo, which is first reached, is the ancient lordship of the Gherardini, who had extensive possessions in the Val di Pesa and the Val di Greve; their castle was at Montacuto, the site of the Certosa. Bagnolo was the birthplace of Accursius, a celebrated jurisconsult (1151–1229), who was Professor of Rhetoric at Bologna, which chair he resigned to write a voluminous treatise on Law. One of his daughters gave lectures on Roman Jurisprudence in the University of Bologna.

On a range of hills in the distance to the right may be seen the village of San Casciano, and below it, Sant' Andrea, a villa belonging to the Fenzi family. Near it is another old villa, where Macchiavelli was residing when he wrote his celebrated treatise, the 'Principe.' A drive to San Casciano, to visit the Villa Macchiavelli, is among the pleasant excursions round Florence. The name of Macchiavelli is associated in the mind of English readers with the doctrine of expediency, or self-interest seeking its end by unscrupulous fraud or falsehood; but Professor Villari, in his memoir lately published, no less remarkable for its eloquence and clear style of writing, than for research and exactitude, presents a picture of the period, which proves the cunning and baseness of which Macchiavelli is accused, rather to have belonged to the age in which he lived, and that he even strove to awaken his countrymen to a higher standard of right by exposing their vices. As a writer, Professor Villari observes, Macchiavelli first departed from the mere chronicler to the historian, using narrative to prove that all events are evolutions connected with the development of some great and uniform idea, to which the history of mankind is always tending in every age and nation. In Villari's own words, 'he illuminated the darkness by the electric light of his powerful intelligence, and carried the most admirable order into the chaos that chroniclers had left.'

In a hollow, some distance from Bagnolo, is the village of the Impruneta, well known to all lovers of art by the admirable

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engraving of Jacques Callot, in which he has given wonderful life and distinctness to the figures engaged in various diversions during the annual fair, which continues to this day. The place has not altered since the time of Callot (1592–1635). The Church of the Misericordia is still there, on a hill behind the village, with shrines at intervals along the path, for pilgrims to offer up their devotions.

The Church of the Impruneta itself has a low portico, supported by columns. The interior is of vast size, and the decorations and pictures show that it is no common village-church. As the sanctuary for the miraculous black Madonna, famous in Florentine history, it is looked on as peculiarly sacred. This image was esteemed so precious that it was brought into Florence in times of war and there placed under the charge of the monks of the SS. Trinità. It made its entry into the city by the Porta Romana, under an escort of mounted guards, and was met by the archbishop, clergy, and chief magistrates. During the siege of 1529, the black Madonna was conveyed into the cathedral, lest it should fall into the hands of the enemy. It was appealed to during the plague of 1417, and was again supposed to have stayed the disease in 1683.

On either side of the high-altar are shrines, resting on fluted columns. That to the right has a small cabinet with gilt doors, intended to contain a crucifix. Nearly life-size statues of St. John the Baptist and St. Romolo are in Luca della Robbia ware, and there is an exquisite frieze in the same material below, as well as a beautiful group of the Virgin and St. John standing behind the crucified Saviour.

The shrine to the left of the high-altar is said to contain the image of the miraculous Madonna. Before her altar is a silver screen, with representations of incidents from the legends of the Virgin, and in the centre is a portrait of one of the Medici princes, probably the donor.

The sacristy contains a large and interesting altar-piece,

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by one of the school of Giotto; probably Taddeo Gaddi, or Giovanni da Milano. In the centre the Virgin and Child are seated, whilst processions of saints approach two and two from either side. Above is a series of small pictures representing the history of the life of the Virgin; her death, and ascension, when she lets down her girdle to St. Thomas, forming the central group. On the apex is a miniature picture of her coronation. The predella below contains the life of Joachim and Anna, the supposed father and mother of the Virgin.

Other pictures here belong to the same period, and may have been attached to the external doors of the altar-piece. A Bronze Crucifix, by Giovanni da Bologna, is in a room beyond; the figures of the Virgin and St. John border on the affectation which belongs to a late school of art.

The village of the Impruneta is celebrated for its manufacture of pottery, especially flower vases of large size, ornamented with reliefs. They are of a peculiar red clay, and are much valued for their excellence and durability.

Leaving the Impruneta by a road to the right, we arrive at the little church of Santa Felice in Ema, a very old foundation, having been erected in the tenth century; it is beautifully situated above the little stream of the Ema. Here are the graves of the eminent astronomer, Professor Donati, who died in 1873, and the equally well-known botanist, Professor Parlatore, who died in 1877. The return to Florence from this church is by the Due Strade, where the road again joins the Via Sanese at the foot of the hill of the Gaggio.

Among the numerous walks and drives outside the Porta Romana, one of the pleasantest is to the little church of Santa Margherita in Ripoli, which is a conspicuous object, seen from all the neighbourhood of Florence. The pedestrian is well rewarded for a sharp climb, by the view from the summit of the hill on which it is perched. There is nothing of interest within, except a delicately carved marble pyx to hold the bread and wine. In olden times, when the Florentines were at war with

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their neighbours of Arezzo, the bell of Santa Margherita was set going, and tolled unceasingly for a month, to warn all persons to make ready for the impending fight.

Within half an hour's walk from the Porta Romana is the modern observatory, built under the direction of Professor Donati, who has been succeeded as astronomer by a German Professor, Signor Giovanni Tempel. On a corresponding height at a short distance stands the old Torre del Gallo, which the celebrated Galileo made his observatory. The whole range of hills in this direction is known as Arcetri, and in the street just below the Torre del Gallo is the Villa Gioello, the country house of Galileo Galilei. Here he received visits from many distinguished friends, among others, John Milton, who in 1638, at the age of thirty, visited Italy. Galileo was then a blind old man of seventy-four. Milton alludes to his host in 'Paradise Lost,' when describing the shield of Satan :—

> . . . . his ponderous shield
> Ethereal temper, massy, large and round
> Behind him cast; the broad circumference
> Hung on his shoulder like the moon, whose orb
> Through optic glass the Tuscan artist views
> At evening from the top of Fiesole,
> Or in Valdarno to descry new lands,
> Rivers or mountains in her spotty globe.

Galileo at one time made his observations from Fiesole, but what Milton here alludes to are his discoveries on the moon's surface, by means of a telescope, constructed by himself in 1609. The moon until then had been considered a perfectly round self-luminous body, and it was Galileo who first perceived mountains and valleys with other irregularities; also that she always turned the same face to the earth, and that her vibrations or vibratory motion bring the more distant parts of her hemisphere occasionally in view. The idea next suggested, that the moon might be inhabited, which the discoveries of Nasmyth in this century seem to have proved impossible, alarmed the so-called religious world of those days.

Galileo Galilei was born in Pisa in 1564, the son of a

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Florentine noble, Vincenzio Galilei, whose treatises on music are well known. The observations of the young Galileo on the vibrations of a lamp in the Pisan Cathedral led to the discovery and use of the pendulum. He was presented to the Grand Duke Ferdinand I. by his master in philosophy, Guido Ubaldi, and in 1589 was offered the chair of mathematical lecturer at Pisa. He then began to examine the accepted systems of astronomy, and finding them impossible to prove correct, he adopted that of the Danish philosopher, Copernicus. His views were at once denounced as heretical, as opposed to the Bible and to the teachings of the Fathers of the Church. He accordingly, in 1592, resigned his chair at Pisa, and accepted a professorship at Padua. He invented the telescope in 1609, and presented one to the Doge of Venice. It was at this time that he made his first observations on the moon ; his next great discovery was the satellites of Jupiter, which, in compliment to his first patrons, he named the Medicean stars.

Galileo having joined a party in the university who were resolved on the expulsion of the Jesuits, he was denounced by the Fathers to the inquisitors at Rome as dangerous to religion. He, however, presented himself in person to answer for his doctrines. Paul V. granted him an audience, and the result was so satisfactory that the Pope promised him his protection, with the condition that he should cease to teach the Copernican theory of the earth's motion.

Galileo returned to Florence, and resided a short time at the Villa Ombrellino at Bellosguardo, where he occupied himself with his garden, but afterwards removed to the Villa Gioello, at Arcetri, where he made use of the Torre di San Gallo for his observations, and probably passed some of his time at Fiesole. He had two natural daughters, who entered a convent, which may still be seen from the windows of the Villa Gioello. They were devotedly attached to their father, for whom they prepared cakes, and made and starched the broad white collars in which Sustermans has painted him.

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About the year 1617 Galileo again visited Rome, and was well received by Pope Urban VIII., but when in 1630 he published his celebrated treatise, 'Dialogues on the Ptolemaic and Copernican Systems,' the Pope thought he recognised himself in an absurd simpleton who defended the Ptolemaic system. Ridicule was an offence not to be pardoned, and the inquisitors, under the pretext that Galileo had broken his promise not to teach the Copernican doctrines, summoned him to Rome, where he arrived, an old man of seventy, and broken in health. That he was put to the torture seems doubtful, and equally doubtful that he uttered the celebrated speech after a forced recantation, 'E pur si muove,' alluding to the earth's motion. He was ordered into close confinement in the palace of the Archbishop of Sienna, where the greatest philosopher of the age was treated with contumely, and even forbidden to speak on science. In a century when the nobles and clergy of Florence were going forth in state to do homage to the black image of the Virgin of the Impruneta, the leaders of the people were not capable of appreciating discoveries of philosophical truth.

The eldest daughter of Galileo, Polyxena, or Sister Maria Celeste, was in constant correspondence with her father during his imprisonment at Sienna, and upwards of a hundred of her letters are preserved in the National Library of Florence. The answers were probably destroyed by the abbess of her convent. The serious illness of this daughter induced Galileo to petition for a mitigation of his sentence, and he was at length allowed to leave Sienna for Arcetri, where she died in his arms. From that time he was permitted to live in his town house on the Costa at Florence, though under strict surveillance, and he was able to consult physicians for his health. He paid occasional visits to the Grand Duke at his Villa of Petraia, but was always conveyed thither in a close carriage, going early in the morning and returning after dark.

It was after his return to Arcetri, and when he had become totally blind from rheumatic gout in the eyes, that he finished another work, his 'Dialogues on Motion'; but such was the

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terror inspired by the Roman inquisitors, that he could not find a publisher, and had to send it to Amsterdam. His favourite pupils were Viviani and Torricelli, and Viviani was so warmly attached to him that he continued with him to the last. Galileo expired in his arms suddenly of heart disease in 1642.

A narrow lane leads from the Piazza di Volsanminiato at Arcetri to the grounds surrounding the old Torre del Gallo. In early days the place belonged to the now extinct family of the Galli, who were Ghibellines. Their castle was therefore confiscated by the Florentine Guelphs, and afterwards demolished. It was rebuilt when the land came into the possession of the Lamberteschi, who held it until 1464, when it was sold to Jacopo d' Orsini Lanfredini, and during the siege of Florence it was the head-quarters of Pier Maria de' Rossi, of Parma, one of the Imperial Generals, who fortified it, and added walls and trenches. Bernardino Lanfredini was rewarded for having hospitably entertained the enemies of Florence, and when the Medici were restored to power he was appointed to important offices.

The villa is now the property of the Galletti family, who have restored it as nearly as possible to the original form, and decorated the cloister at the entrance with the arms of the former occupants. The history of the Villa is recorded on a marble tablet. The only remains of its former grandeur is a beautiful room with a vaulted ceiling entered from the cloister. A narrow staircase leads to the museum in the tower, which contains a collection of relics of Galileo Galilei: his autograph in various letters, his telescope, microscope, &c., with a copy of Sustermans' portrait and his bust. The tower is reached by a wooden ladder staircase within the room. From the summit of this tower the philosopher observed the libration of the moon. A splendid view of the whole surrounding country may be hence obtained.

From the Piazza Galileo on the Strada dei Colli, a narrow way leads past several villas to the little church of San

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Leonardo, whose date is lost in obscurity, though it is mentioned in documents of 1286. Within, is a pulpit remarkable for its high reliefs, representing the life of the Saviour, and resting on ancient Roman columns, with a variety of singular capitals. This pulpit is said to have been brought from Fiesole to San Pier Scheraggio, of Florence. After the destruction of that church it was carefully preserved, and in 1782 was presented by the Grand Duke Pietro Leopoldo to San Leonardo. The cupola over the high altar is decorated with frescoes by Cosimo Ulivelli (1625–1704), and on the right of the entrance is a picture of the Virgin with angels by Neri de' Bicci. In the sacristy is another work of Neri's, with the date 1467, and several pictures of the fourteenth and fifteenth centuries.

At the further end of the Via San Leonardo, Florence is re-entered by the Porta San Giorgio, built in 1364, and called after a church of that name on the Costa, a steep street, in which is a house with the inscription recording that here was the town residence of Galileo Galilei.

CHRONOLOGY.

	A.D.
Accursius	*b.* 1151; *d.* 1229
Bicci, Neri de'	*b.* 1419; *d.* 1491
Bologna, Giovanni da	*b.* 1524; *d.* 1608
Callot, Jacques	*b.* 1592: *d.* 1635
Donati	*d.* 1873
Ferdinand I. (Medici), G. D.	1588—1609
Gaddi, Taddeo	*b.* 1300 (?); *d.* 1366
Galilei, Galileo	*b.* 1564; 1642
Giorgio, Porta San, built	1364
Giovanni da Milano	*b.* 1300 (?); *d.* 1379
Macchiavelli, Nicolò	*b.* 1469; *d.* 1527
Parlatore, Filippo	*d.* 1877
Pietro Leopoldo (Austrian), G. D.	1765—1790
Plague in Florence	1417 and 1683
Robbia, Luca della	*b.* 1400; *d.* 1482
Ulivelli, Cosimo	*b.* 1625; *d.* 1704
Urban VIII., Pope	1623—1644

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CHAPTER XXXI.

BELLOSGUARDO—MARIGNOLLE—PORTA SAN FREDIANO.

ABOUT a quarter of an hour's distance from the Porta Romana is the height of Bellosguardo, well deserving its name from the variety of lovely views on all sides. The road thither skirts the last remains of the old wall, which has been preserved from demolition, because the strip of ground outside was at one time the Jewish Cemetery, and still being the property of the Hebrews, they will not allow its desecration. Here and there a grey stone amidst the grass marks the graves. From the Porta Romana to the Porta San Frediano the wall retains traces of postern gates and watch towers, and is still in some parts crowned with Guelphic battlements.

Soon after leaving the Porta Romana, the ascent to Bellosguardo begins. About one-third of the way is the church and Piazzetta of San Francesco da Paula. The church formerly belonged to a convent of Minims, a branch of the Franciscans, and bore the pleasant name of 'Bel Riposo.' San Francesco, from Paula, in Calabria, at fifteen years of age dedicated himself to a religious life, and in 1436 founded his Order of Minims, or the least of the Franciscans. Alexander Strozzi, who possessed a villa on Bellosguardo, endowed the church in 1589, on condition of masses being recited for his soul, and that the friars should always choose the possessor of the Villa Strozzi for their patron. Within the church is a fine monument, by Luca della Robbia, executed in 1456, to the memory

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of Monsignor Benozzo Federighi, Bishop of Fiesole. In the Piazzetta is a statue of the eighteenth century, an imaginary likeness of San Francesco da Paula, by Piamontini.

In the year 1363 all the villas and houses on the hill of Bellosguardo were sacked and burned by the Pisans, aided by the Free Companies, under the command of Sir John Hawkwood, whose valuable services afterwards to the Florentines were rewarded by a gift of land and a monument in the Cathedral. The villas scattered over the hill are therefore of comparatively modern date. At the top of the first steep ascent is the gate of the Villa Niccolini, situated on a height to the right, and belonging to the Florentine family of that name. The road makes two more steep turns, before arriving at a meadow called the Prato dello Strozzino, from the Strozzi Villa, now Nuti, which is at the farther end. An Oriental plane, of which nothing remains but the hollow trunk and a few branches, is supposed to be the oldest tree of this kind in Tuscany, and to have been brought hither by one of the Strozzi family from the East, who imported several plants until then unknown in Italy, and among them a species of fig—Fico Dotato—and the artichoke.

The Villa Nuti, formerly Lo Strozzino, is one of the most ancient at Bellosguardo. It belonged to the younger branch of the Strozzi family, who possessed most of the land between Bellosguardo and the old Pisan road. The style of architecture of this villa is that of Il Cronaca (1457–1508). A few steps beyond the meadow to the right, by a lane passing the garden of the villa, is the little church of SS. Vito e Modesto, whence there is an extensive view over the distant plain to the west. This church was founded as early as 1019, when it was dedicated to the Holy Sepulchre. It was afterwards placed under the patronage of the Pitti and Mancelli families, until it became attached to the brotherhood of the Buonuomini of San Martino.

From the Prato dello Strozzino a fourth sharp ascent leads

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to the Piazza di Bellosguardo. The large villa to the right, called Castellani, is entirely inhabited by English or American families. It belonged at one time to the Borgherini, an ancient and powerful clan of Florence.[1] The Cavaliere Vincenzo Borgherini was implicated in a disgraceful fray with three other young patricians, and was condemned to several years of imprisonment; his sentence was, however, commuted into banishment to his villa at Bellosguardo, where he died in 1768. The body might have been claimed as that of a condemned criminal, and the family, to escape this mortification, had it secretly removed, giving out that it had been carried off by the devil in the night. This was believed by the peasantry, and some of the hair was shown sticking to the bar of a small window, through which it was supposed to have been dragged; the window with the hair was, until lately, pointed out to the curious in such legends. The villa is an excellent example of the old Florentine country house, with its quadrangular court and old well, but the flowers trained up the walls are due to the taste of its English and American inhabitants. From the windows to the back, from the balconies and garden, there is a lovely view of the lower valley of the Arno, with the Carrara Mountains in the distance.

Opposite the Villa Castellani is the Villa Zannetti, which belonged to the well-known Florentine surgeon, Ferdinando Zannetti, who died in 1882. He was as good a patriot and philanthropist as surgeon. During the war with Austria, in 1848, he was on the field of Custoza, assisting the wounded, for which service he was deprived of his rank of Cavaliere by the Grand Duke Leopold II. An Austrian general came afterwards to Florence, to be cured of some malady by Zannetti, who consented to heal him, but refused payment for his service, as, he said, he would cure, but would not accept money from the enemies of his country. Living in retirement, the most

[1] The same family who had their palace in the Borgo SS. Apostoli, in Florence.

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gentle and modest of men, he gave his time to the poor, and was so beloved by them that a man was once heard to say, 'There are three men who can be compared to Jesus Christ: Garibaldi, Gino Capponi, and Zannetti.' It was in this villa that Zannetti received Garibaldi in 1866, and it was Zannetti who extracted the ball from the foot of the hero after the battle of Aspromonte.

The old tower beyond the Piazza of Bellosguardo, called da Montauto, dates as far back as the year 1300, when it belonged to the Corsi family.

Leaving the Piazza, an iron gate to the right encloses the grounds of the Villa Segni, better known as L'Ombrellino, from the umbrella-shape of a summer-house in the garden. The villa once belonged to the historian Bernardo Segni. Galileo inhabited it for a time after his condemnation by the Roman Inquisition, when, since he was forbidden to speak of science, he devoted himself to the cultivation of his garden. Ugo Foscolo, the author of the Sepolcri, passed several months here, and when, in 1870, his remains were taken from England to Venice, a meeting was held in this villa to place a bust here to his memory.

Adjoining the Ombrellino is the Villa Michelozzi, one of the finest examples of Florentine architecture. It was built in the fifteenth century by the celebrated Michelozzo Michelozzi, who was so often employed by Cosimo, Pater Patriæ; the villa still belongs to the Michelozzi family. Its square tower is a conspicuous object, seen from all parts of Florence.

Continuing along the road to Marignolle, the Villa Geppi, to the left, was formerly the property of the Marchese Macchiavelli, a branch of the family which produced the celebrated historian and politician, whose direct descendants became extinct in 1597. The last Marchese Macchiavelli died in 1843, when his name, title and lands, were made over to Giovanni Geppi of Prato, who had married his daughter. The long range of hills here is called the Campora, and the road

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lies between a succession of villas and gardens until it joins that of Marignolle, at the head of one of the five ways—Cinque Vie—from the Porta Romana. The whole district beyond has been known from early days as the Scopeto, a name probably derived from the groves of birch trees which once grew here. A large monastery, San Donato a Scopeto, stood in this vicinity, and was rich in works of art; the friars were called Scopetani, and a tabernacle attached to a farm, with part of the old walls, still remains of the building.

After passing another defaced tabernacle, the first villa arrived at is Marignolle, belonging to the Capponi family. The family of Marignolle to whom the land first belonged was among those whose dwellings were within the first circuit of walls in Florence, and their towers within the city, when the Marignolle were members of the Council, date as far back as 1199. They were so notorious as partisans of the Guelphic faction, that when the Ghibellines entered Florence after the battle of Montaperti, the Canons of San Lorenzo disinterred and concealed the body of one Rustico Marignolle, who had perished in a fray, lest his remains should be exposed to insult from his enemies, and afterwards conveyed them to the cloisters of San Lorenzo, where his monument is still to be seen. The Marignolle gave five Gonfaloniers and twenty-three Priors to the Republic between 1285 and 1512. They also assisted the Medici to rebuild the Church of San Lorenzo.

This villa, which afterwards became the property of the Capponi, was built by the Grand Duke Francis I. for Don Antonio, the adopted son of his wife Bianca Cappello, for whom Francis procured a Principality at Naples, and to whom he assigned a revenue of 60,000 ducats. The amiable character of Don Antonio made him beloved by all the Medici family, for whom he performed some important services. He died in 1621. The architect of the villa was Bernardo Talenti; it commands one of the finest views in the neighbourhood, and some magnificent cypresses in the grounds are among the

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oldest in Tuscany. The Capponi purchased the villa from Don Antonio in the year 1600. The last male descendant of the elder and most distinguished branch of the family, the Marchese Gino Capponi, was buried here in 1875. Though blind for many years, he lived to finish his history of the Florentine Republic, in which no name deserves to be remembered as worthily as his own. That name remained unsullied during ages of crime, from the first Gino Capponi of the fourteenth century to the last Gino, on whom the title of Marchese and of Senator of the Italian kingdom could confer little additional honour.

A story or legend is connected with the fields of Marignolle, which has given rise to a custom still maintained in Florence. During the intestine wars of the city, a youth and maiden belonging to families of opposite factions, fell in love with one another. They found opportunities of meeting during carnival, but when near its end they dreaded a final separation. On the last day of the holidays the Florentines were in the habit of making a pilgrimage to a chapel of the Madonna at Marignolle. The lovers met once more in an adjoining meadow, where the youth persuaded the maiden to die with him rather than part. He first plunged a dagger into her heart, and then stabbed himself. Their bodies were found lying side by side, and the peasants covered them with branches and leaves from the box tree. Their story became symbolical of constancy in love and friendship, and every year at carnival time the young people still exchange sprigs of box, which they require one another to produce, whenever they meet; and should either not have it when called on, the defaulter pays a forfeit in some gift asked for by the other.

The Fattoria, or Home Farm attached to the Capponi Villa, was once the Villa of the Sacchetti, a family supposed to have been of Roman origin, and to have settled in Florence after the destruction of Fiesole. Their houses in the city were in the quarter of Sant' Apollinare and the Via Condotta. They

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are mentioned among the illustrious families of Florence by Dante in his 'Paradiso':—

> *Grande era già la Colonna del Vaio,*
> *Sacchetti, Giuochi, Sifanti, e Barucci.*
> *Paradiso*, canto xvi. l. 105.

Ardent partisans of the Pope, a Sacchetti murdered the wife of an Alighieri because she belonged to the sect of Paterini or heretics, and the Sacchetti were among the most violent of the Guelphic party, who fought at Montaperti in 1260. Francesco Sacchetti obtained European celebrity as a novelist in the fourteenth century; he is noted for his excellent style of writing, though his tales are unhappily even more objectionable than those of Boccaccio.

Another of the family, Gianozzo Sacchetti, fell a victim to his political aspirations. When on a visit to Lombardy in the year 1379, he fell in with some of his Guelphic countrymen who had been sent into exile by the popular party led by Silvestro de' Medici, the ancestor of Cosimo, Pater Patriæ. Soon afterwards, Charles of Durazzo (on whom Pope Urban VI. had bestowed the kingdom of Naples, forfeited by Queen Joanna for the murder of her husband) aimed at gaining possession of Florence; he engaged Sacchetti to assist him in the prosecution of his design, by acting as a means of communication between him and the discontented Guelphic nobles in the city. One of the conspirators, Benedetto Peruzzi, took an impression of the seal of Charles of Durazzo, and wrote a letter purporting to be from that Prince to some of his adherents in Florence, demanding the loan of 3,000 golden florins for the pay of his troops. By ill luck the letter was intercepted, and the authorities thus gained information of the intentions of Sacchetti and the rest of the conspirators. Sacchetti had invited his friends to a banquet in his villa at Marignolle, intending there to concert with them the plan of operation. Whilst in the midst of their revels, one of them started up,

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exclaiming they were betrayed. A watch they had placed on the tower of the villa, perceived by the light of the moon a strange glitter in the trees; the next instant a number of armed men presented themselves before the door of the Villa. They were the trained bands or militia of Florence, led by the Capitano del Popolo, who, insisting on admittance, put all found in the house under arrest. The friends of Sacchetti effected their escape by a small postern, whilst their host, his brother, and Benedetto Peruzzi were seized, and conveyed to the Palazzo del Podestà. Peruzzi's punishment was commuted into an enormous fine, and fines were levied on all the other conspirators, with the exception of Sacchetti, who, after having been repeatedly put to the torture, was beheaded.

Another Capponi Villa at Marignolle belonged formerly to the Gianfigliazzi, whose houses in Florence, including the Palazzo Masetti on the Lung' Arno Corsini, were in the neighbourhood of the church of the S. Trinità. The Gianfigliazzi gave the land adjoining their villa for a monastery, and built another large villa, where Pope Leo X. lodged in 1515. This honour is recorded on two marble tablets, one over the door of the house, and the other in the room where he slept. Leo X. came to Tuscany on his way to meet Francis I. at Bologna, and whilst preparations were making for a grand reception of a Medici Pope in Florence, he passed the night at the Villa Gianfigliazzi. The little church of Santa Maria a Marignolle, which was founded by Don Antonio de' Medici, was rebuilt by a Capponi in 1718, when their family arms were added to those of the Medici. The church of SS. Quirino e Giuletta, a little lower down on the hill, is as old as the beginning of the thirteenth century. The road now makes a steep descent to the river Greve, where there is a charming drive along the banks, leading back to Florence in the direction of the Porta San Frediano.

Near the village of Scandicci, another road leads to a most beautiful country in the vicinity of the village of Mosciano,

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which stands on a height. It is reached by an easy drive from Florence, and is interesting from its geological formation of tertiary deposits, where nummilites are found; some siliceous fragmentary portions, which take a high polish, are used in the manufacture of pietra dura.

Pursuing the road to Florence, the Villa called Torre Galli or Nerlaia was once the property of the Nerli family. Another edifice, with high machicolated walls, was the Villa of Count Galli Tassi, whose statue, as the benefactor to the Hospital, may be seen in the little cloister of Santa Maria Nuova; the villa now belongs to the Marchese Farinola, the grandson, by his mother, of the Marchese Gino Capponi. This building once afforded a refuge to the heretical Paterini, to which sect the Nerli themselves belonged. Nothing now remains of the old castle but the solid structure of the external walls. It is at this present time inhabited by the well-known authoress, Mademoiselle de Ramé, who publishes under the assumed name of Ouida.

After passing through the long village of Legnaia, whose fields supply Florence with the best vegetables, a villa belonging to the Rinuccini family is seen to the right, in a district called Soffiano. In the church above, of Upper Soffiano, were recently discovered some Giottesque frescoes, buried under whitewash. The high tower beside it was that of the Carducci, the patrons of the church, who had their villa in the vicinity. In the plain below, a small villa by the roadside is that of the Artimini, who, in the commencement of the fourteenth century, possessed a lordly villa between Signa and the Medicean Palace of Poggio a Caiano, near which is still the family burying-ground, though since the loss of their villa the Artimini have been obliged to lay their dead in Santo Spirito. The two brothers who now represent the family are professors of chemistry in the Florentine University, and at Pisa; the elder has devoted much of his time to agriculture, and philanthropic endeavours for the improvement of the condition of the poor.

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The Arno formerly took its course in this direction, and when it overflowed its banks it occasionally formed a lake here; the name Guarda Via, given to the Artimini Villa, records the time when tolls were levied on goods brought up the river. The Well of St. Francis, in the adjoining fields, is supposed to have a peculiarly healing property, because St. Francis himself once visited this spot in 1253.

Beyond this is the Villa Strozzi, the property of Prince Strozzi. It stands on a wooded height, at the junction of the old highway to Pisa, and forms the last of the low range of hills, commencing with Bellosguardo. The Strozzi are the lineal descendants of Filippo Strozzi, the Florentine merchant, who, in the latter part of the fifteenth century, had his shop in Via Porta Rossa, and who built the splendid Palace in Florence. His son was first the favourite, and afterwards the victim of the infamous Grand Duke Cosimo I. The family had for generations possessed land in this part, as far as the Villa of the Strozzino at Bellosguardo. This villa is in the midst of delightful gardens and pleasure-grounds.

From the Villa Strozzi to the Porta San Frediano, the Pisan road lies through a suburb of the city called Pignone, or Monticelli—Pignone signifying a dyke, to protect the land from the inundations of the river, and Monticelli, the mounts, or low hills which border the road to the right. The population here chiefly consists of bargemen, fishermen, and costermongers, besides the workmen in the iron foundry of the Cavaliere Pietro Benini. The well-clothed, healthy appearance of the handsome men, women, and children of this district, are proofs of greater prosperity than is enjoyed by the population within the city. Before there existed as many facilities for land traffic, the little Port of Pignone received large barges from Leghorn, Pisa, and the Lower Val d' Arno.

To the right of the road is Monte Uliveto, or the Mount of Olives, where in the tenth century a little Oratory, called S. Maria del Castagno, was inhabited by a hermit, and where the

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merchants and artisans of Florence went to pray; in the course of time they formed themselves into the Confraternity of the Saviour; they purchased land here, and built a monastery, which they dedicated to the Virgin. After the death of the hermit, in 1334, the Confraternity bestowed the monastery on the monks of Monte Oliveto Maggiore, of Sienna, who immediately took possession. Offerings and aid were not wanting to enlarge and embellish the building. Among the most generous contributors was Bartolo Capponi, who bequeathed a sum of money for the erection of the church, and in 1350 the monastery was finished. In compliance with the desire of Capponi, it was dedicated to San Bartolommeo a Monte Uliveto. Though pillaged during the siege of 1529–1530, it was not destroyed, and it continued singularly rich in works of art, which have all been conveyed in late years to the Museums of Florence, though some traces of a fresco of great merit are still to be seen on the walls of the former Refectory, now divided into several rooms, inhabited by the priest. The monastery itself has been recently converted into a Military Convalescent Hospital. From a platform above, surrounded by cypresses, there is a fine view of Florence. The pathway behind Monte Uliveto leads to the little Church of San Vito, at Bellosguardo, and the Strozzino Villa. Various other churches, convents, and hospitals, which once existed between Monte Uliveto and the Porta San Frediano, were all demolished during the siege.

The Porta San Frediano, or the Porta Verzaja (verdure)—supposed to be so called from the vegetable gardens outside the city—was named San Frediano from a convent and church which once existed on this spot. The date of the erection of the gate was between 1324 and 1327, and was probably after a design of Andrea Pisano. Its lofty tower was destroyed when the victorious Ghibellines entered Florence, after the battle of Montaperti. It was through this gate that the Florentines always re-entered their city after their raids against the Pisans,

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and here Charles VIII. of France made his triumphal entrance in 1494; from this gate also Ferruccio, one of the last of Florentine patriots, issued during the siege of 1529–1530, when he attempted a diversion, by attacking Empoli and Volterra, an expedition which ended as fatally for himself as for Florence, when he was slain amidst the mountains above Pistoia. Traces still remain of the ante-port of this gate, which, like all those formerly attached to the other gates of Florence, has been long since destroyed.

The road from the Porta San Frediano to the Porta Romana passes beside the cemetery of the Jews, beneath the old walls of the city.

CHRONOLOGY.

	A.D.
Antonio, Don	*d.* 1621
Bellosguardo sacked	1363
Benozzo Federighi, Bishop, his monument	1456
Capponi, Marchese Gino	*d.* 1875
Charles VIII. of France, reigned	1483—1498
Cronaca, Il, Simone Pollajolo	*b.* 1457; *d.* 1508
Ferruccio, Francesco, killed	1529
Foscolo, Ugo	*b.* 1778 (?); *d.* 1827
Francis, Saint	*b.* 1182; *d.* 1226
Francis I. (Medici), G. D.	1574—1587
Francesco da Paula	*d.* 1507
,, founded Order of Minims	1436
Leo X. (Medici), Pope	1513—1521
Michelozzi, Michelozzo	*b.* 1396 (?); *d.* 1472
Pisano, Andrea	*b.* 1270; *d.* 1348
Robbia, Luca della	*b.* 1400; *d.* 1482
Segni, Bernardo	*d.* 1558
Urban VI., Pope	1378—1389
Zannetti, Dr. Ferdinando	*d.* 1882

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CHAPTER XXXII.

VILLA DEMIDOFF—POGGIO A CAIANO.

A COUPLE of hours beyond the Porta Prato, the road which follows the course of the Arno for a considerable part of the way, and passes through the long straggling villages of Peretola, Quarrachi, Petriolo, Brozzi, Campi, and San Donnino, leads to the Medicean Villa of Poggio a Caiano.

Passing the Ponte alle Mosse, which crosses the little stream of the Terzolle—already mentioned, near the village of the Rifredi—the first place of importance is San Donato, the villa of Prince Demidoff. According to the old legend it was here, amidst a thick forest growing near a marsh, that a certain Pagan lady, who had been converted to Christianity, built a church and a tower, in which she ended her days. On her death-bed she bequeathed all she possessed to found a monastery, which was standing in the eleventh century, and then belonged to the Regular Canons of St. Augustine, who had an hospitium here for pilgrims on their way to Rome or the Holy Land. In the year 1147 the Florentine crusaders assembled in this monastery, when Gherardo, Archbishop of Ravenna and Papal Nuncio, consecrated the new church dedicated to San Donato, and gave his solemn benediction to the two thousand cavaliers, who, under the leadership of Pazzo de' Pazzi, set forth for the Holy Land. There they joined the Emperor Conrad and Louis VII. of France, in their disastrous expedition, soon after which Saladin regained possession of

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Jerusalem, and the Christian kingdom of Antioch was conquered. It was then that the Pazzi, after planting the Christian standard on the walls of Damietta, rode back to Florence, with a light kindled at the sacred sepulchre of Jerusalem.

About the year 1235 the Padri Umiliati[1] succeeded the Canons of St. Augustine in possession of the lands of San Donato, and they established an extensive wool manufactory here, said to have been antecedent to the period when the wool trade became the staple commodity of Florence. When the Padri Umiliati left their monastery of Santa Lucia del Prato for that of Ogni Santi within the walls of the city, they relinquished San Donato to the Augustinian nuns of Santa Maria Decimo. In 1321 the soldiers of Castruccio Castracani, Lord of Lucca, ravaged the whole country, and the nuns sought refuge in the convent of Santa Maddalena de' Pazzi in Florence. Some years later the building was granted by the Florentine Municipality to Sir John Hawkwood, or Acuto, in recompense for the aid he had afforded in the defence of their territory. He died in 1394. The nuns subsequently returned to San Donato, and were not again disturbed until 1809, when the convent was suppressed by the French.

Count Nicholas Demidoff, a wealthy Russian noble, purchased the building and land in 1814, and converted the ruins into a splendid villa, and the field into a garden which was renowned for its hothouses with rare plants, and he also added a park or pleasure ground. The Grand Duke Ferdinand III. conferred the title of Prince on Count Demidoff, and his son Anatolio married the Princess Matilda Buonaparte, daughter of Jerome Buonaparte and of the Princess Catharine of Wurtemberg. The rich collection of works of art which the villa once contained, have been sold, or removed, and the present Prince Demidoff is occupied with the embellishment of his new purchase, the Villa of Pratolino.

The road is now separated by hedges from the fields of

[1] See Vol. I., chap. xxxiv. p. 482.

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corn, and maple trees over which the vine is trained. To the right at some little distance is the Torre degli Agli, belonging to the Panciatichi family; Monte Morello rises beyond, with villas and farmhouses scattered in all directions at its foot. The high towers, so frequently seen on the plain, are supposed to be the remains of the castles or country residences of Florentine families, and to have supplied the place of the modern telegraph, enabling their possessors to communicate with their allies in the city. Flags were raised on them in the day and fires kindled at night.

The history of the populous village of Peretola is lost in obscurity until the year 1325, when Castruccio Castracani defeated the Florentines in the battle of Altopascio, and made Peretola his head-quarters. The family of Amerigo Vespucci, one of the discoverers of the New World, came from this village, but they afterwards migrated into Florence, and had their dwellings near the Monastery of Ogni Santi. The Church of San Clemente in Peretola has a fine marble ciborium in the choir behind the high-altar, probably a work of Desiderio da Settignano, or of one of his school. The doors which closed the receptacles for the bread and wine have been removed to a place of safety, as, being of bronze gilt, they once tempted the cupidity of a thief, and were stolen, though afterwards recovered. The rest of the ciborium is of marble: angels stand on either side of the receptacle for the cup, and pilasters, ornamented with delicate sculpture, support the architrave. A Deposition with the Virgin and St. John or Nicodemus are within an arch, and above is a representation of the Eternal. Amidst the decorations are seen the nails of the Crucifixion, which were the arms of the Hospital of Santa Maria Nuova, to which the church belonged. Beyond Peretola is Quarrachi, a village dating from A.D. 866, and now consisting of a series of new-built tidy houses with gardens. The next village is Petriolo, and at the end of a lane to the left is the old Church of San Biagio. Beneath the portico, supported by

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slender columns, are frescoes, apparently of the fourteenth century. Over the door is a Madonna and Child, with a bishop on one side holding his pastoral staff, and on the other, the Magdalene. To the left are three life-size admirable figures of St. Nicholas with his golden balls, St. Bartholomew with his knife, and St. John the Baptist in a purple garment and bare feet and legs; but this figure is much injured. To the right of the door is a Deposition from the Cross; the painting is almost destroyed, but apparently one of the Marys receives the body; Mary Magdalene stretches out her arms towards the Christ, and the Virgin sinks fainting amidst other women. On one side of the cross is a group of men: a kneeling figure in front holds the nails, another behind with a very fine head, looks back; he has a casket resembling that introduced among the offerings of the Wise Men, whom this group probably represents; mourning angels float above: one of them, resting his cheek on his clasped hands, is singularly beautiful. The interior of this church is spacious, and the nave is divided from the aisle by three wide arches.

Before reaching Brozzi, another lane, to the right, leads to Santa Lucia alla Sala, which dates from 1058. In the little church are two very exquisite marble ciboriums: beautiful in proportion, and delicately carved.

Brozzi is the chief place in the commune, which comprises several boroughs, all built on marshy land, and subject to frequent inundations from the Arno; dykes have been therefore thrown up between the houses and the river, forming a grassy embankment to the left of the road. The church of San Martino in Brozzi contains an hexagonal baptismal font of coloured marble with carved heads of cherubim, and with delicate pilasters; likewise two beautiful little ciboriums, resembling those in Santa Lucia, but differing in the decorations, which here consist chiefly of the heads of cherubs. At the farther extremity of the village, on the outskirts of San Donnino, is the ancient church of Sant Andrea, of which the Campanile

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alone possesses any claim to architectural beauty. The frescoes beneath the portico are indifferent compositions of a late period, but within the church are some paintings of good fifteenth century work. To the right of the entrance is an altar with a very lovely Virgin and Child, in the manner of Filippino Lippi; on either side are, St. Anthony and St. James; St. Paul and St. Sebastian, who holds the arrows of his martyrdom; above is the Eternal. Opposite is another altar with the Virgin and Child; St. Sebastian is again represented with his arrows, and St. Paul with the sword Above, is a large fresco of the Baptism of the Saviour; the Baptist is finely rendered, and there is much beauty in the angels. Behind the choir is a picture, apparently of the school of Ghirlandaio. All these paintings are in a very dilapidated condition. The villages along this road, from Peretola to San Donnino, have been long renowned for their straw manufactures, and the marshy land between them and the Arno, known as Osmannora, is noted, ever since the days of the Republic, for the richness of the soil and its agricultural products. The wine of this part of the country, however, has not as good a reputation, and, according to Redi:

> E per pena sempre ingozzi
> Vino di Brozzi
> Di Quarracchi e di Peretola.[1]

San Donnino and San Romolo are best known under the name of Villamagna. In San Donnino is one of the oldest churches of the district, within which are also, as in Sant' Andrea, some good works of art in an injured condition.[2]

On a spur of Monte Ginestre is situated the Palace of Poggio a Caiano. The long street of the little town is on a steep ascent beside the walls of the palace grounds. The first well-authenticated record of Poggio a Caiano (which in still earlier times is supposed to have been a castle of the Can-

[1] See *Bacco in Toscana*, p. 44.

[2] See *I Contorni di Firenze*, Guido Carocci, p. 154.

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cellieri of Pistoia) states that it belonged to Palla Strozzi, a contemporary of Cosimo de' Medici, Pater Patriæ. Strozzi died in exile at Padua, and the villa with the adjacent grounds were purchased by Lorenzo de' Medici. The beauty of the situation induced him to visit the place frequently, and to lavish large sums on its improvement; he formed a good library here, and invited his literary friends to visit him. Angelo Poliziano sang the praises of Poggio a Caiano in a Latin poem composed in 1485, and entitled the 'Ambra,' which he recited before a Florentine audience, and afterwards made use of as a preface to his Lectures on Homer. The name was derived from a little island in the river Ombrone, which flows through the grounds of the villa. Lorenzo had adorned this island with gardens and works of art, but it was destroyed by an inundation. Poliziano, who endeavoured in his poem to imitate parts of the 'Metamorphoses' of Ovid, represented the Ambra as a nymph, the daughter of the Ombrone.

Lorenzo introduced game into the grounds, and among them were several rare species sent to him as presents from foreign potentates. He rebuilt the villa, converting it into a splendid palace, employing the architect Giulio di San Gallo, who constructed ceilings with carved decorations, in imitation of those in Rome. San Gallo was the pupil of Francione, architect and wood-carver, who competed with him for the design of this villa. After the murder of Giuliano de' Medici in the Cathedral of Florence, Lorenzo sent his brother's illegitimate child Giulio —afterwards Pope Clement VII.[1]—to Poggio a Caiano, where he placed him under the care of Antonio di San Gallo, the brother of the more celebrated architect. Lorenzo died before the building was finished, and the work was suspended until, under the Pontificate of his younger brother Giovanni—Pope

[1] Clement VII. has a peculiar interest for the English, as his opposition to the divorce between Henry VIII. and Catharine of Arragon, the aunt of his ally and patron, the Emperor Charles V., led eventually to the establishment of the Reformation in England.

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Leo X., when Giulio—at that time Cardinal de' Medici—was ordered to complete the palace. He gave the direction of the works to his cousin Ottaviano de' Medici, whose superior taste made him an authority in all matters appertaining to art; and he employed Andrea del Sarto, Franciabigio, and Jacopo Pontormo in the pictorial decorations. The subjects were suggested by the celebrated writer Paolo Giovio, whose monument is in the cloisters of San Lorenzo at Florence. He selected whatever best served to exemplify the greatness of the Medici family. The frescoes were finished some years later by Alessandro Allori.

On the exterior of the palace are exquisite reliefs by Luca della Robbia, taken from classical subjects, probably placed here by Cosimo, Pater Patriæ. Within, is a spacious dining-hall with paintings under pointed arches, as in a room at Careggi. There is also a magnificent apartment on the first floor with a vaulted ceiling, on which are the Medici baths, the Papal tiara and the keys of St. Peter in compliment to Leo X., all executed in relief and richly gilt.

Baldinucci thus describes the frescoes on the walls:—'From the time of Andrea del Sarto various subjects have been painted in fresco in the Great Hall. One of these was commenced by Andrea, and represents Cæsar in Egypt, receiving gifts from the various races composing that nation, and is typical of Lorenzo the Magnificent receiving animals from foreign princes. The fresco having been left unfinished at the death of Andrea, Alessandro Allori was ordered to complete it, which he did successfully; partly following the composition of Andrea, and partly his own. Jacopo da Pontormo painted the walls round the windows with nymphs and shepherds. Franciabigio had also left half finished the story of Cicero returning from his exile, when by a public decree he was named the Father of his Country; thus alluding to the same honour having been paid to Cosimo Vecchio at Florence. Alessandro Allori painted, opposite this, the Apples of the

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Hesperides guarded by nymphs from Hercules, and a figure of Fortune under the cornice of the room. Above the two remaining windows, he painted Fame, Glory, and Honour; over one door Fortitude, Prudence, and Vigilance; over the other Magnanimity, Splendour, and Generosity. Lastly, opposite the fresco by Andrea del Sarto, Alessandro painted the supper given by Syphax, King of Numidia, to Scipio, after the defeat of Hasdrubal in Spain; by which he intended to show forth the glorious journey of Lorenzo the Magnificent to the King of Naples, by whom he was received with honours, as is well known to everybody. Franciabigio also painted Titus Quintus Flaminius speaking in the council of the Achæans against the Orator of the Ætolians and King Antiochus; and deprecating the league which was proposed by the Achæans themselves. The painter meant by this conceit to symbolise the Diet of Cremona, in which Lorenzo the Magnificent frustrated the designs of the Venetians, who aimed at the possession of Italy.'

On May 4, 1536, the Emperor Charles V. visited Poggio a Caiano from Florence. He was on his way north from Naples, and he remained six days to arrange the marriage of his natural daughter Margaret with Duke Alexander de' Medici. Whilst at Poggio a Caiano, the Emperor, observing the massive construction of the palace, remarked the place was too strongly fortified to be the residence of a simple citizen.

In 1530 Eleanora of Toledo, daughter of the Spanish Viceroy of Naples, was brought here to meet her bridegroom, the Grand Duke Cosimo I., the successor of Duke Alexander. Cosimo was accompanied by the Archbishop of Pisa, and here began the miserable married life of the first Grand Duchess, who was destined to witness the murder of her own children by their father. Her daughter-in-law, Joanna of Austria, wife of Francis, the heir to the throne, spent the first years of her unhappy marriage at Poggio a Caiano; her rival, Bianca Cappello, when she was first placed here by the Grand Duke Francis, during the

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lifetime of Joanna, converted the place into a scene of amusement. The fair Venetian passed her days in every variety of diversion, and shared the pleasures of the chase with Francis. The most interesting, because the oldest part of the palace, are the rooms said to have been assigned to Bianca. They apparently formed part of the original villa, as they are of very old construction, and have neither paintings nor the rich decorations of the Medicean apartments. The sitting-rooms are on the ground floor, with a curious internal staircase leading to the bedchamber above. The windows are in deep recesses, and there is an ancient stone chimney-piece in the first room, beyond which is a long low dining-room.

Poggio a Caiano was the scene of the tragical end of Francis and Bianca. The assassination of Bianca's first husband and the death of Joanna had enabled Francis to marry her, and she had been many years Grand Duchess, when in 1587 they invited Cardinal Ferdinand de' Medici, brother and heir of Francis, to visit them at this palace. The brothers had been for a long time at variance, and in spite of Bianca's sincere desire to conciliate his goodwill, the Cardinal displayed an inveterate hatred towards her. He had already intrigued to cause the violent deaths of his own sister Isabella and of his sister-in-law Eleanora, because their conduct reflected on the honour of his family; and the marriage of his brother Francis with his former mistress, even though she had been adopted a daughter of the Venetian Republic, was not to be forgiven. The Cardinal, however, accepted the invitation to Poggio a Caiano, and arrived accompanied by the Archbishop of Florence, who intended to act as mediator between the brothers. He was supposed to have succeeded, when one afternoon, after Francis had returned from hunting in the grounds of the palace, the Grand Duke and Bianca were both suddenly taken ill at dinner. They were said to have injured their constitutions by habitual intemperance in eating, but, whatever the cause, their case rapidly became serious. Bianca, who was warmly attached to

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her husband, was frequently heard to exclaim that between his death and hers only an hour could intervene. When she discovered by the countenances of her attendants that Francis was dead, she cried out, 'I too must die with my lord,' and she expired eleven hours after him. It has been supposed that Bianca had prepared a poison for the Cardinal, which Francis partook of by mistake, and that, rather than survive him, she finished it; but with all her faults, Bianca was never before accused of crimes of this nature, whilst the character and motives of Ferdinand make it easy to believe him capable of thus ridding himself of a woman he hated, and of a brother who stood between him and a throne. Ferdinand certainly did not accuse Bianca of this intention to use poison, but ordered both bodies to be opened to acquit himself of the charge; the physicians he employed could hardly in those days have acted otherwise than declare their deaths natural, and exonerate the new sovereign from foul play. Francis was buried in state in the Medicean Mausoleum of San Lorenzo, but when Ferdinand was asked where Bianca's body was to be laid, he replied, 'Where you please; we will not have her amongst us.' Her remains, therefore, are supposed to have been thrown into the common charnel house, but some believe she was buried privately in San Lorenzo.

The Cardinal, now Grand Duke Ferdinand I., revisited Poggio a Caiano, when, at the age of forty, he went to meet his bride, Christina of Lorraine, a girl of sixteen. She was assigned to him by his cousin Catharine de' Medici, wife of Henry II. of France, in order to strengthen the alliance between France and Tuscany. It was in this palace, also, Ferdinand conferred with Cardinal Gondi, Archbishop of Florence, how to effect the conversion to Catholicism of the Protestant Henry of Navarre, afterwards Henry IV. of France. The Grand Duchess Christina of Lorraine died in 1636, after having acted as Regent during the minority of her grandson Ferdinand II., and a few years later another matrimonial sacri-

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fice was made here, when Margaret of Orleans was sent to Tuscany to marry the son of Ferdinand, afterwards Cosimo III. Her father-in-law, Ferdinand, assigned Poggio a Caiano for her residence, or rather prison, when she had fallen under his displeasure. Cosimo was a narrow-minded bigot, wholly devoted to priests, and passed his life in what he considered pious contemplation; he was melancholy and averse to all that savoured of science and philosophy, as well as to the idle gaiety of a Court. Margaret, the daughter of Duke Gaston of Orleans, younger brother of Louis XIII., and of Margaret, the sister of the Duke of Lorraine, had been educated with the idea that she was the destined bride of her cousin Louis XIV., and the future Queen of France. She had no sooner formed an attachment to her other cousin, Prince Charles of Lorraine, when Cardinal Mazarin determined that, whilst Louis was to marry a Spanish Princess, Margaret, in order to form another political alliance, should be given to Prince Cosimo of Tuscany. She was lively, witty, generous, and wayward, fond of riding and the chase, and accustomed to the diversions of a French Court. The Grand Duke Ferdinand hoped to reconcile her to the change from France to Tuscany by providing amusements for her at the Court of Florence, and indulging every whim, but the first year passed, and Margaret continued openly to avow her detestation of her husband and of his country, both of which were increased by the arrival at Florence of Prince Charles of Lorraine, when the Princess became quite unmanageable in her wild course of life; Ferdinand and Cosimo therefore resolved to try a different method, and to send her into confinement in the Palace of Poggio a Caiano. Margaret soon feigned contrition, and was allowed to return to Florence, from whence she made several unsuccessful attempts to escape to France. She had given birth to three children: Ferdinand, the heir to the throne, born in 1663; a daughter Anna, who afterwards married the Elector Palatine; and a second son, Gian Gastone, born

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in 1671, after the death of his grandfather Ferdinand. Cosimo, now Grand Duke, wearied by his wife's caprices, banished her a second time to Poggio a Caiano, from whence at length, after ten years of a miserable married life, Margaret obtained leave to quit Tuscany and retire into a convent at Montmartre, near Paris. An income of 80,000 francs was assigned her, and her cousin Louis XIV. allowed her to enter into the amusements of the Court, where he diverted himself with her witty sallies and abuse of her husband. Her charms of person and manners, and the gaiety and generosity of her nature, had endeared Margaret to the Tuscan people, who hated Cosimo, and they lamented her loss, and reproached him for his treatment of her. Cosimo vainly complained to Louis of the ridicule thrown on him by the Grand Duchess, until her conduct became so extravagant that the king was persuaded to send her from Montmartre to a stricter convent, where she passed the remainder of her life.

Margaret's eldest son, Ferdinand, resembled his mother in his tastes. He took up his residence in Poggio a Caiano to escape from his wife Violante, a Bavarian Princess, more virtuous than beautiful; and here he passed his time in amusements, and in the company of actors. Ferdinand died before his father, Cosimo, and his younger brother Gian Gastone became the last Medicean Grand Duke of Tuscany.

The gardens of Poggio a Caiano are well worth a visit. They are beautifully laid out, the grounds are undulating, and the river Ombrone flowing through them adds to the charm of the scene. Many splendid trees, exotic, as well as native, grow here amidst grass and flowers, and pleasant vistas present themselves at every turn of the winding walks.

The broad terrace of the palace affords a splendid view of all the surrounding country.

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CHRONOLOGY.

A.D.

Alexander, Duke (Medici) . . . . . *d.* 1537
Allori, Alessandro . . . . . *b.* 1535; *d.* 1607
Altopascio, battle of 1325
Andrea del Sarto . . . . . *b.* 1488; *d.* 1530
Cappello, Bianca . . . . . *d.* 1587
Castracani, Castruccio . . . . . *d.* 1328
Charles V., Emperor . . . . . *b.* 1500; *d.* 1558
Clement VII. (Medici), Pope . . . . . 1523—1534
Conrad III., Emperor . . . . . 1138—1152
Cosimo I. (Medici) reigned . . . . . 1537—1574
,, II. (Medici) G. D. . . . . 1671—1723
Desiderio da Settignano . . . . . *b.* 1428; *d.* 1464
Ferdinand I. (Medici), G. D. . . . . 1588—1609
,, II. (Medici), G. D. . . . . 1621—1670
,, III. (Austrian), G. D. . . . . 1790—1824
Franciabigio . . . . . *b.* 1482; *d.* 1526
Gian Gastone (Medici), G. D. . . . . 1724—1737
Giovio, Paolo . . . . . *b.* 1483; *d.* 1552
Hawkwood, Sir John . . . . . *d.* 1394
Henry IV. of France . . . . . *b.* 1553; *d.* 1610
Louis VII. of France reigned . . . . . 1137—1180
Margaret of Orleans married to Prince of Tuscany (Cosimo III.) . . . . . 1667; *d.* 1721
Medici, Lorenzo il Magnifico . . . . . *b.* 1448; *d.* 1492
Poliziano, Angelo . . . . . *b.* 1454; *d.* 1494
Pontormo, Jacopo . . . . . *b.* 1494; *d.* 1557
Quaracchi, village dates from 866
Robbia, Luca della . . . . . *b.* 1400; *d.* 1482
San Donato, church consecrated 1186
,, convent occupied by Padri Umiliati 1235
,, convent suppressed 1809
,, villa purchased by Count Nicholas Demidoff . . 1814
San Gallo, Antonio di . . . . . *b.* 1455; *d.* 1534
,, Giuliano di . . . . . *b.* 1445; *d.* 1516
Santa Lucia alla Sala dates from 1158

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CHAPTER XXXIII.

SIGNA--LA VERNIA—CAMALDOLI—VALLOMBROSA.

ABOUT two hours' drive from Florence, on the way to Pisa, is Signa, situated where the hills almost meet, on either side of the Arno, and near where the river was at one time choked by an enormous mass of rock, called the Golfolina, which occasioned inundations of the Arno, Ombrone, and Bisenzio, over the whole country. The legend accounts for its disappearance by a thirteenth labour of Hercules ; but Villani, in his history, relates that, in early days, ordinary mortals were employed to break it up.

Leaving Florence by the Pisan highway from the Porta San Frediano, the first village is Legnaia, with its old hexagonal church of San Quirico. The tall Italian reed grows plentifully behind the walls which line the road, and the villages are, as usual, in long streets, or rows of houses on either side. The Ponte a Greve—a picturesque bridge constructed in early times by Pisan prisoners—crosses the River Greve ; on it is a large tabernacle, containing a fresco of much beauty, and apparently belonging to the fourteenth century. The Madonna, in a crimson dress with a dark mantle, has the Child on her knee, who is clothed in red and white, with a green sash—the colours of Faith, Hope, and Charity; he raises his hand to bless ; St. Lawrence, a beautiful youth, and St. John the Baptist, who turns towards him, are on one side ; on the other, St. Peter with his keys, and another saint.

On the slope of the hills to the left is Scandicci in Alto, where is the Villa of the Altoviti Sangaletti, now belonging to

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the Passerini family, and built on the site of the old Castle of Scandicci; near it is a smaller villa, where Limberti, Archbishop of Florence, died in 1874. Monte Morello, to the right, rises grandly on the horizon, hedges take the place of walls beside the road, and at the doors of all the houses in the villages, whether in winter or summer, are to be seen groups of handsome well-clothed women gossiping together, whilst their busy fingers are invariably plaiting straw, and their rosy children play beside them. Italians seem to use their houses only for sleep, or to prepare their meals, and the Tuscan peasant is never idle.

After passing through the long villages of Casalina, Campucciola, and Castel Ricci, a lane to the right leads to the ancient Abbey of Settimo, in front of which, it is said, the scene took place of the ordeal by fire, when Peter Igneus, a Vallombrosian monk, submitted to the trial, in order to exonerate his superior, Giovanni Gualberto, from an accusation of simony. He passed triumphantly through the flames, and this act of self-devotion is commemorated in the beautiful marble relief by Benedetto da Rovezzano, now in the Bargello of Florence.

The Parish Church, a little way down the lane to Settimo, has a shield over the door with the lion rampant, the arms of the Manelli family, its patrons, who had their palaces in Florence. It is a picturesque building, with a portico resting on Ionic columns, and a well in front.

The singular octagonal tower ending with a hexagon, and the machicolated walls of the old Abbey of Settimo, form together a striking object on the plain. So late as 1844, a flood from the Arno reached more than five feet above the level of the church, and the crypt, which is of equal size, is always now under water. Beneath the portico is a monument of the fourteenth century, to one Count Lotario, who contributed largely to both church and crypt.

The Abbey was formerly inhabited by Benedictine monks from Vallombrosa, and the high altar, inlaid with marble, was

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the gift of their brethren. Behind it are five arches of grey pietra serena set in the flat wall, with an architrave of cherubs' heads and the lamb, of Robbia ware. There are a few good pictures still remaining, although the only one of importance, the Worship of the Magi, by Filippino Lippi, has been removed, and replaced by a copy. The rest are, Christ rising from the Tomb, supported by Joseph of Arimathea, the Virgin and St. John on either side, and St. Jerome and St. Damian kneeling in front: attributed to Andrea del Castagno (1390?–1457). A Deposition, and several other pictures, are supposed to be by Giovanni di San Giovanni (1590–1636). The ciborium for the sacred oil, in delicately carved marble, was executed by Benedetto da Majano (1442–1497); on it are represented the angels at the door of the sepulchre, from whence the Saviour is half risen. The frescoes in this church represent the Martyrdom of St. Quintin, and Christ's Charge to Peter. Above, is the Eternal surrounded by Angels.

To the right of the church is a very spacious and beautiful cloister with a colonnade, under which is the entrance to another church, founded four hundred years before that of the abbey. A vaulted roof of brickwork rests on columns with rude capitals, which have their shafts half buried by the accumulation of the soil, owing to inundations from the Arno. A kneeling figure of a Bishop is preserved in a corner of the building, which once stood in the middle of the cloister garden. At a short distance from the church and cloister is a large square tower, which probably formed the gateway of the monastic ground, on which is a singular colossal group in terra cotta with traces of colour, representing the Saviour between two Saints; below the group are the arms of Florence, and an inscription, stating that it was made in 1236.

Returning to the Pisan road, another lane on the left leads to the Villa Castagnolo, formerly a wool manufactory belonging to the Arte della Lana, but which was purchased in 1220 by the Della Stufa family, whose property it still remains. In the

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same century a Della Stufa was sent ambassador to France, and was allowed to add the French lily to his arms. The villa stands on an elevation above the plain; it is surrounded by gardens, and at the foot are the fields of the Podere, or Farm.

The Commune or District of Signa is in the Campi Bisenzio, or fields bordering on the river Bisenzio, whilst the Arno and Ombrone are to the south and west. There are seven small townships, which collectively bear the name of Signa, and are within the jurisdiction of the Florentine diocese. Poplar trees and corn grow in the plain, and on the hill the vine and olive; and amidst patches of brushwood is found the grass called *Paglia etiola* (straw exposed to the sun), the *Triticum æstivum* of Linnæus, also called Marzuolo, because sown in March. When gathered, it is pulled up by the roots, and then bleached in the sun. It was introduced into Tuscany in the seventeenth century for the manufacture of hats by one Domenico Michelacci, of Bologna. There are besides, stone quarries on the adjacent hill of Gonforiba.

There is little of interest in the history of Signa, except that from its strong position it was exposed to attacks by the enemies of Florence. In 1326 it was destroyed by Castruccio Castracani, of Lucca, aided by the Ghibelline inhabitants of the town itself; but it was rebuilt the following year and its defences strengthened by the Florentines, then under the command of the Duke of Calabria. In 1397 Count Alberico di Barbiano, the Captain of Free Companies in the pay of Gian Galeazzo Visconti, Lord of Milan, attacked Signa, but after taking and sacking the place, he was forced to retire, leaving many of his men dead and wounded.

Lastra-Signa has still the remains of its strong walls, and is entered and quitted by two singular, tall gates. In the centre of the town is a beautiful loggia or portico, in front of what was formerly a hospital. The roof is supported by picturesque old columns, and within, it is divided by cross vaulting, with colour in the arches. It has the arms of the Guild of Silk, and over

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one of the doors beneath the loggia, is a Madonna and Child with worshipping angels, full of grace, though so much defaced that they are difficult to distinguish.

An old stone bridge over the Arno connects Signa on the left bank with Signa on the right, and not far from this the monks of Settimo had preserves for their fish. Signa-Beata on the right bank is so called from the relics of a saint—a peasant girl of peculiar sanctity—which are exhibited in a church in the town.

Signa on the left bank is chiefly remarkable for its straw manufactures. Open squares within the town are filled with straw hats drying in the sun, and with festoons or little pyramids of straw, dyed in various colours.

The principal villas in the neighbourhood are those of the Alberti, Bruti, and the Pitti Leparelli. At the Villa of Castelletti was, until 1883, the Agrarian Institution of the late Commendatore Leopoldo Cattani Cavalcante. Born in 1814, the younger son of the representative of the old family of Cavalcante celebrated by Dante, he succeeded his elder brother, who was killed in a duel, and married an English lady, who shared in his philanthropic labours; in 1844, when inundations from the Arno devastated the country, he risked his life in the endeavour to save that of others, and established bake-houses to relieve the starving peasantry, whom he received in his Villa of Castelletti. His efforts, as well as those of his wife, were from that time directed to the improvement of the condition of their people; but, like many schemes of reform, those benefited refused at first to accept them, and even the lives of their benefactors were attempted. In 1855, during the visitation of the cholera, his wife was one of its victims, but Cavalcante after this blow was only roused to more active exertions, and as a Brother of the Misericordia attended the sick and dying. It was then that he first turned his thoughts to the education of the poorer classes, and instituted an agricultural school for boys at Castelletti. A few years later he built a second college on a larger scale to give a thoroughly sound

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theoretical and practical training in agriculture to the sons of gentlemen, from whom he demanded a merely nominal fee, whilst spending more than 2,000*l.* annually of his own income for the support of both schools. In 1875 he bought a tract of waste land between Leghorn and Spezia, which he set his pupils to cultivate, and which is now covered with vines and corn; but in 1883 he was carried off by a fever: his last words were 'education,' and that 'the rich owe a duty to the poor.' Since his death, the institute at Castelletti has ceased to exist, but the object the Commendatore Cavalcante had in view has been accomplished, since the Italian Government has now established several schools on the same plan.

From Signa an excursion may be made to the summit of a steep hill south of the town, on which is situated the curiously fortified village of Malmantile, enclosed within its stone walls, which have stood many a siege, and defied the forces of the Prince of Orange in 1529. Malmantile was made the subject of a long satirical poem by Lorenzo Lippi, in the last century.

The old Palace of Artimini is also within a short drive from Signa. It stands at a considerable height above the plains between the right bank of the Arno and the river Ombrone. The country round was always celebrated for its game, its general fertility, and excellent wine. In early days the name Artimino included a large and thickly populated district, and the coins, medals, and images found here, seem to prove that it was once colonised by the Romans. In the fourteenth century there was a strongly fortified castle belonging to the Pistoiese, which gave much trouble to the Florentines, by whom it was demolished in 1325; it was partially restored three years later, and some of the old ruin still remains. It is now a magnificent villa, and in the Hall is a small bronze image of a Bull discovered in this neighbourhood, and in the same style as that of the famous Farnese Bull at Naples.

The family of Artimini, whose residence has been already

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mentioned at Soffiano,[1] west of Bellosguardo, once possessed this villa, and their old burying-ground may still be seen near it. The property had been in the family for more than two hundred years, when the Grand Duke Francis I. was desirous of purchasing it, to bestow on Bianca Cappello. The Artimini declined the offer, when Francis sent the money by a troop of armed men, who enforced compliance with his demand.

This story has a greater semblance of truth, since in the last generation a request was made to examine the documents in the Archives relating to the history of the Villa Artimini, which was granted by the Grand Duke Leopold II., but afterwards refused by his Council, who it would appear were alarmed lest, even after this lapse of years, some inconvenient claim might be brought forward. Two of the Artimini family sat in the Council of Two Hundred in Florence, and they thus acquired the right as noble citizens to occupy the highest offices in the State.

In the account we have given of the neighbourhood of Florence, the limits of our space have obliged us to omit many places of interest within an easy distance by walks, drives, or railway excursions. Vinci, the birthplace of Leonardo da Vinci, the Carrara Mountains, Serravezza, Lucca, Pescia, Monsummano, Pistoia, and Prato to the west; to the east, Vallombrosa, and the district of the Casentino beyond Vallombrosa, in which is the field of Campaldino, where Dante fought. Here also is the little town of Poppi, whose Palazzo Pubblico contains the staircase said to have been copied by Agnolo Gaddi for the Bargello, and the celebrated monasteries of Camaldoli and La Vernia. The Franciscan Monastery of La Vernia, in the midst of widespreading beeches, is unchanged since the days when St. Francis preached to the birds near the little chapel half-way up the ascent, and slept on the iron couch, still preserved among the rocks. Camaldoli is inhabited by Carthusians, and surrounded by pine forests,

[1] See chapter xxxi. on Bellosguardo, p. 429.

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from the heights above which, on a clear day, may be seen the Mediterranean and Adriatic.

Vallombrosa is reached in four hours from Florence, and offers peculiar attractions from the beauty of the situation, the shady walks in the forests of pine and beech, as well as from the abundance of wild flowers. Since the suppression of the monastery the building has been converted into a college belonging to the Woods and Forests, and the old guest-chamber or hospitium into an hotel. The place has been fully described in a charming little book by the American sculptor, Mr. Story, of Rome.

Before the existence of the monastery, the wooded hill of Vallombrosa was the resort of Guido of Arezzo, who in the tenth century invented the system of musical notation still in use. The Hermitage was founded by San Giovanni Gualberto about 1015, and was inhabited by a branch of the Benedictine Order; it was visited by the celebrated Countess Matilda, and at various times by Emperors, Empresses, and other august personages. The monk Hildebrand, afterwards Pope Gregory VII., is said to have taken the vow of celibacy in this monastery, and five Vallombrosian monks at different periods filled the chair of St. Peter.

Below Vallombrosa is Paterno, where the Emperor Otho III. ended his days at the early age of twenty-two, in the year 999, poisoned, as was supposed, by Stephania, the widow of the Roman Consul Crescentius, whom the Emperor had cruelly beheaded for having dared to maintain Rome independent of the Empire. Paterno afterwards became the winter residence of the monks, who left the snows of their monastery to seek a milder climate.

Vallombrosa is best known, wherever the English language is spoken, by the lines of our poet Milton.

> 'His legions, angel forms, who lay entranced
> Thick as autumnal leaves that strew the brooks
> In Vallombrosa, where the Etrurian shades
> High overarch'd embower.' *Paradise Lost.*

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CHRONOLOGY.

	A.D.
Alighieri, Dante	*b.* 1265; *d.* 1321
Benedetto da Majano	*b.* 1442; *d.* 1497
Campaldino, battle of	1289
Castagno, Andrea del	*b.* 1390 (?); *d.* 1457
Castagnolo, Villa Stufa dates from	1220
Cavalcante, Leopoldo Cattani	*b.* 1814; *d.* 1883
Crescentius, the Consul	*d.* 998
Floods of Arno	1844
Francis, St.	*b.* 1182; *d.* 1226
Francis I. (Medici), G. D.	*b.* 1544; *d.* 1587
Gaddi, Agnolo	1396 (?)
Giovanni di San Giovanni	*b.* 1590; *d.* 1636
Gregory VII., Pope	1073—1086
Gualberto, Giovanni	*d.* 1073
Guido of Arezzo	*b.* 995 (?);
Lippi, Lorenzo	*b.* 1606; *d.* 1664
Malmantile village besieged	1529
Mathilda, Countess	*d.* 1115
Otho III., Emperor	985—999
Ponte a Greve built by Pisan prisoners	14th century
Signa destroyed by Castruccio Castracani	1326
,, sacked	1397
Settimo, relief on tower	1236
Vinci, Leonardo da	*b.* 1452; *d.* 1519

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CHRONOLOGY OF ARTISTS.

A

	BORN	DIED
Agnolo of Sienna		1348
Agostino of Sienna		1359
„ Veneziano	1490	1540
Albano, Francesco	1578	1666
Alberti, Leon Bat.	1404	1472
Albertinelli, Mariotto	1474	1515
Alfani, Domenico	1483	1554
Allegri, *see* Correggio		
Allori, Agnolo, il Bronzino	1502	1572
„ Alessandro	1535	1607
„ Cristofano	1577	1621
Ammanati, Bartol.	1511	1592
Andrea Castagno, *see* Castagno		
„ da Fiesole, *see* Ferrucci		
„ Rico	living	1107
„ del Sarto Vannucchi	1488	1530
„ Verocchio, *see* Verocchio		
Andreani, Andrea	1540	1623
Angelico, Fra	1387	1455
Angelo di Jacopo Acciajoli		1409
Antonello da Messina	1444 (?)	1493
Antonio da Trento	flourished 1530 *to*	1545
Antonio Veneziano	latter half of the fourteenth century	
Apollonio, Veneziano	worked	1297
Arnolfo di Cambio, *see* Cambio		
Arnoldi, Alberto	14th century	
Attavanti, Attavante	1452	1487
Audran, Jean	1667	1756

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B

	BORN	DIED
Baccio d' Agnolo	1462	1543
„ Baldini	1436	1480
„ da Montelupo, *see* Montelupo		
Bachiacca, Francesco Ubertini	1494	1557
Bagnacavallo, Bartol.	1484	1542
Baldesi, Lorenzetti Ambrogio		*c.* 1338
Baldovinetti, Alessio	1427	1499
Balducci, Giovanni		1600
Balechou, Jean Jacques	1710	1764
Bandinelli, Baccio	1488	1560
Barbarelli, Giorgio, *see* Giorgione		
Barbatelli, *see* Poccetti		
Barbieri, Alessandro	1543	1592
„ Francesco, *see* Guercino		
Barocci, Federigo	1528	1612
Bartoli, Pietro Santi	1635	1700
„ Taddeo	1363	1422
Bartolommeo, Don, della Gatta	1408 (?)	1491
„ di David di Sienna	15th century	
„ Fra	1475	1517
Bartolozzi, Francesco	1730	1813
Bassano da Ponte, Francesco	1475	1530
„ Francesco, the younger	1548	1591
„ Jacopo	1510	1592
„ Leandro	1558	1623
Battista di Ferrara		1548
Battoni, Pompeo	1702	1787
Beatrizet, Nicolò	1507	1562
Beccafumi, Dom.	1486	1551
Behan, Hans Sebald	1500	1550
Bellini, Gentile	1426	1507
„ Giovan	*c.* 1428	1516
„ Jacopo	*c.* 1400	1464
Benci di Cione		1388
Benedetto da Majano	1442	1497
„ da Rovezzano	1474	1552
Benozzo Gozzoli	1420	1498
Benvenuti, Pietro	1769	1844

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	BORN	DIED
Berna, Siennese		1381
Bernardo di Castel Bolognese		1555
Bernardi, Francesco	living	1443
Bertoldo		1491
Bicci, Lorenzo di	1350 (?)	1427
„ Neri de'	1419	1491
Bigordi, *see* Ghirlandaio		
Bilivert, Jean	1576	1644
Boccaccino	1460	1518
Boccardini	1460	1529
Boldrini, Nicolò	1510	
Bologna, Giovanni da	1524	1608
Bolswert, Adam	1580	
„ Schelte	1586	
Bonasone, Giulio	1510	1580
Bordone, Paris	1513	1588
Borgognone, Il, Jacopo Cortese	1621	1673
Boschi, Fabrizio	1570	1642
Botticelli, Sandro	1447	1510
Botticini, Raffaello		1504
Bramante, Donato Lazzari	1444	1514
Brauwer, Adrian	1608	1640
Breughel, Peter	1510	1570
„ „ the younger		1642
„ John	1565	1642
Bril, Paul	1547	1584
Bronzino, *see* Allori		
Brunelleschi, Filippo	1377	1446
Buffalmacco		1351
Buggiardino	1475	1554
Bugiano, Andrea	1412	
Buonarroti, Michael Angelo	1475	1564
Buontalenti, Bern.	1536	1600

C

Cagliari, Carlotto	1570	1596
„ Paolo, *see* Veronese		
Calavrese, Marco	1486	1542
Callot, Jacques	1592	1635

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	BORN	DIED
Camaino, Tino	14th century	
Camassei, Andrea	1601	1648
Cambiasi, Francesco	.	1339
„ Luca	1527	1585
Cambio, Arnolfo da	1232	1310
Canova, Antonio	1747	1822
Caracci, Agostino	1558	1601
„ Annibale	1560	1609
„ Antonio	1583	1618
„ Ludovico	1555	1619
Caraglio, Giacomo	1500	1578
Caravaggio, Pulidoro	1495	1543
Cardi, *see* Cigoli		
Carpaccio, Vittore	painted 1500	
Carpi, Girolamo da	1501	1556
Carucci, *see* Pontormo		
Casolani, Alessandro	1552	1606
Castagno, Andrea	1390 (?)	1457
Cavallini, Pietro	.	1364
Cecca	1447	1488
Cecco del Tadda	.	1585
Cellini, Benvenuto	1500	1571
Cesio, or Cesena, Peregrino da	16th century	
Champagne, Philippe de	1602	1674
Chimenti, Camisei	1431	1505
„ Jacopo da Empoli	1554	1640
Cignani, Carlo	1628	1712
Cigoli, Ludovico Cardi	1559	1613
Cimabue, Giovan	1240	1302 (?)
Cione, Maestro	15th century	
Circignani, *see* Pomerancia		
Ciuffagni, Pietro	15th century	
Civitali of Lucca	1455	1507
Claude, Lorraine	1600	1682
Cleef, Henry van	1510 living	1546
„ Joas van	1500	1536
Clovis, Giulio	1498	1578
Contucci, *see* Sansovino		
Correggio, Allegri	1494	1534
Cortese, *see* Il Borgognone		

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	BORN	DIED
Cortona, Pietro da	1596	1669
Cosway, Richard	1740	1821
Cort, Cornelius	1536	1578
Credi, Lorenzo	1459	1537
Cresti, Dom., *see* Passignano		
Crivelli, Carlo	flourished 1450	to 1476
Cronaca, Il, Simone Pollajolo	1457	1501
Curradi, Francesco	1590	1661

D

Daddi, Bernardo		1350
Dandini, Piero	1646	1712
Daniele da Volterra Ricciarelli	1509	1566
Dante, Ignazio	1536	1586
„ Vincenzio	1530	1576
Dello Delli	1404	1464
Dente, Marco, da Ravenna, *see* Marco		
Desiderio da Settignano	1428	1464
Dolce, Carlo	1616	1686
Domenichino, Zampieri	1581	1641
Domenico di Polo		16th century
„ Romano		16th century
„ Veneziano		1461
Donatello	1386	1466
Doscio, Giov. Ant.	1434	1533
Dosso Dossi di Ferrara	1479	1542
Douven, Franz	1656	1727
Dow, Gerard	1613	1674
Drevet, Pierre, the elder	1664	1739
„ „ younger	1697	1739
Duccio	1282	1330
Dupré, Giovanni		1883
Dürer, Albert	1471	1528

E

Edelinck, Gerard	1640	1700
Egmont, Justus von	1602	1674

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	BORN	DIED
Empoli, *see* Chimenti		
Ercole Ferrarese	1462	1531
Eustachio, Fra	1473	1555

F

Fabre, Saverio	1766	1837
Fabriano, Gentile	1370	1450
Feltrini, Andrea di Cosimo	1477	1548
Feltro, Morto da	1474	1522 (?)
Ferrucci, Andrea, da Fiesole	1465	1526
„ Francesco Taddeo Ceccadel	1438 living	1555
Finiguerra, Maso	1426	1464
Flandrin, Jean Hippolyte	1809	1864
Fontana, Annibale		1587
„ Dom.	1590	
„ Giov. Bat.	1524	
„ Lavinia	1552	1614
„ Prospero	1512	1597
Francesca, Piero della	1482	1525
Franceschini, *see* Volterrano		
Francesco di Antonio	15th century	
„ Giorgio	1439	1502
Francia, Francesco	1450	1517
Franciabigio	1482	1525
Franco, Giovan Bat.	1498	1561
Ferri, Cyrus	1634	1689

G

Gaddi, Agnolo	1330	1396
„ Gaddo	1259	1333 (?)
„ Taddeo	*c.* 1300	1366
Gaffuri, Bernardino	16th century	
Galasso Galassi	1423	1477
Gambarelli, *see* Rossellino		
Gambassi	in Florence	1433
Garavaglia, Giovita	1790	1835
Garofalo, Girolamo	1481	1559
Gemignano, Giacinto	1611	1680

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	BORN	DIED
Genga, Bartolommeo	1518	1558
„ Girolamo	1476	1551
Gerard Dow, *see* Dow		
Gerini, Nicolò di Pietro		1385
Gherardini, Alessandro	1655	1723
Gherardo, Cristofano di Borgo San Sepolcro	1508	1556
„ David	1452	1525
„ da Monte	1445	1497
„ della Notte, *see* Honthorst		
Ghiberti, Lorenzo	1378	1455
Ghirlandaio, Benedetto Bigordi	1458	1497
„ Dom. Bigordi	1449	1494
„ Ridolfo Bigordi	1483	1560
Ghisi, Diana	1530	1588
„ Giorgio	1520	1582
„ Ridolfo	1485	1560
Giocondo, Fra	1433	1515
Giordano, Luca	1632	1705
Giorgione, di Castel Franco	1478	1511
Giotto	1266	1336
Giottino		living 1304
Giovanni delle Corniole	latter part of 15th century	
„ da Bologna, *see* Bologna		
„ da Castel Bolognese	1496	1555
„ Fra, Il Fattore	1488	1528
„ da Monte	15th century	
„ da Milano	1300	1379
„ dal Ponte	1307	1365
„ di San Giovanni	1590	1636
„ da Udine	1487	1564
Giuliano d' Arrigo, *see* Pesello		
„ da Majano	1432	1490
Giulio Romano	1492	1546
Gozzoli, *see* Benozzo		
Granacci, Francesco	1477	1543
Grazia Dei, Mariano da	16th century	
Grimani, Alexis		1710
Guercino, Giov. Francesco Barbiera	1590	1666
Guglielmo da Marcilla	1467	1529
Guido Reni	1575	1642

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H

	BORN	DIED
Hamilton, Gavin	.	1797
Harlow, George	1787	1819
Helst, Vander	1613	1670
Hemling, Hans, or Memling	1440	1499
Hobbema, Hans	1618	
Holbein, Hans	1498	1554
Honthorst, Gerard, Gherardo della Notte	1594	1660
Hugo, Van der Goes, *see* Van der Goes		

I, J

Jacopo del Casentino	.	14th century
„ detto l' Indaco	1476	1524
„ della Quercia	1371	1438
Ingres, Jean Auguste	1781	1870 (?)
Jordaens, Hans	1616	

K

Kaufman, Angelica	1742	1807
Kneller, Sir Godfrey	1648	1723
Kranach, Lucas	1472	1553
„ „ the younger	1515	1586

L

Lappoli, Giov. Ant.	1492	1552
Largillière, Nicolas	1656	1746
Laurati, Pietro, or Lorenzetti	living *c.*	1356
Lazzari, *see* Bramante		
Le Brun, Madame	1743 (?) living	1828
Lely, Sir Peter	1617	1680
Liberale of Verona	1451	1536
Ligozzi, Jacopo	1543	1627
Lione, Leone	.	1593
Lippi, Fra Filippo	1406	1469
„ Filippino	1457	1504
Lippo Memmi	.	1557
Longhi, Giuseppe	1766	1831

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	BORN	DIED
Lorenzetti, Ambrogio, of Sienna, *see* Baldesi		
Lorenzetto	1490	1541
Lorenzi, Battista	1527	1594
Lorenzo, Anton		1583
„ Don, Il Monaco	*c.* 1370	1425
Lotto, Lorenzo	1480	1554
Lucas van Leyden	1494	1553
Luini, Bernardino	1480	1530 (?)

M

Maestro Mino	flourished	1462
Mainardi, Sebastian	living	1487
Manetti, Rutilio	1576	1637
Manozzi, Giovan, *see* Giovanni di San Giovanni		
Mantegna, Andrea	1430	1506
Maratta, Carlo	1625	1713
Marc Antonio Raimondo	*c.* 1488	1524
Marco Dente da Ravenna	1496	1527
Margaritone	1206	1293
Martini, Simone	1285	1344
Masaccio	1401	1428
Masolino da Panicale	1383	1447
Master of the Die engraved in Rome	1532	1535
Matham, Jacob	1571	1631
Matsys, Quintin	1450	1529
Matteo dal Nasaro		1548 (?)
Matturino, Fiorentino		1528
Mazzolino da Ferrara	1481	1550
Mazzuolo, Francesco, *see* Parmiggiano		
Memmi, Lippo, *see* Lippo		
„ Simone	1285	1344
Memling, *see* Hemling		
Michael Angelo, *see* Buonarroti		
Michelino, Dom.	1417	1491
Michelozzi, Michelozzo	1396	1472
Mieris, Franz	1635	1681
„ William	1662	1747
Mignard, Nicola	1610	1695
Mino da Fiesole	1431	1484

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	BORN	DIED
Mocetto of Verona	1454	
Monaco, Lorenzo, *see* Lorenzo		
Monte, *see* Gherardo		
„ „ Giovanni		
„ Sansovino	1466	1529
Montelupo, Andrea	1469	1529
„ Raffaello	1505	1566
Montorsoli, Fra Giovan Agnolo	1506	1563
More, Sir Anthony	1519	1576
Moretto of Brescia	1514	1564
Morghen, Raffaelle	1758	1833
Morone, Gian Bat.	1510	1578
Morto da Feltro, *see* Feltro		
Mosca, Simone	1492	1553
Müller, Friedrich	1813	
Murillo	1613	1685
Murray, Thomas	1616	1724
Musi, Agostino, *see* Veneziano		

N

Nanni di Banco		1421
Nanteuil, Robert	1630	1678
Nardi, Angelo		1660
Natter, Laurens		1763
Nicola, Pisano		1278
Nicolò di Lamberti di Pier di Arezzo	living	1444
„ di Pier Gerini	latter part of 14th century	
Nolpe, Peter	1601	living 1670
Northcote, James	1746	1831

O

Orcagna, Andrea	1308	1368
„ Leonardo, or Nardo		1365
„ Giov.	1544	1628
Orley, Bernardo van	1490	1560
Ostade, Adrian van	1610	1628
Oudry, Jean Baptiste	1686	1513

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P

	BORN	DIED
Pacchiarotti, Jacopo, of Sienna	1474	living 1525
Padovanino, Francesco	1552	1617
„ Ottavio	1582	1634
„ Alessandro, *see* Varotari		
Palma, Jacopo, il Giovane	1544	1628
„ „ Vecchio	1480 (?)	1528
Paolo Romano, sculpt.	from	1410
Parigi, Giulio	flourished	1610
Parmigiano, Mazzuoli	1504	1541
Parri, Spinello, *see* Spinello		
Passignano, Dom. Cresti	1558	1638
Pellegrino da Modena	1483	1523
Peregrino da Cesena	16th century	
Perino del Vaga	1500	1547
Perugino, Pietro	1446	1523
Peruzzi, Baldassare	1481	1536
Pescia, Giovan Maria da	16th century	
Pesellino, Il	1422	1457
Pesello, Giuliano d' Arrigo	1367	1446
Pierino	1477	1576
Pierino da Vinci	1520	1554
Piero da Cosimo	1462	1521
„ della Francesca, *see* Francesca		
Pietro da Cortona	1596	1669
Pippi, *see* Giulio Romano		
Pisanello, Vittore	1380	1456
Pisano, Andrea	1270	1348
„ Giovanni	1250	1358
„ Nicolò	1205 or	1278
Poccetti, Bernardo Barbatelli	1548	1612
Poggino, Domenico	16th century	
Pollajolo, Antonio	1429	1498
„ Piero	1443	1496
„ Simone, il Cronaca, *see* Cronaca		
Pomerancia, Antonio Circignani	1560	1620
Ponte, *see* Bassano		
Pontelli, Baccio	1450	1612

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	BORN	DIED
Pontormo, Jacopo	1494	1557
Porbus, Franz	1570	1622
Pordenone, Giovan Bat.	1483	1539
Poussin, Gaspar	1613	1675
„ Nicolas	1594	1665
Primaticcio, Franz	1504	1570
Procaccini, Andrea	1671	1734
„ Camillo	1546	1626
Properzio	1490	1530
Puligo, Domenico	1492	1527

R

Raibolini, *see* Francia		
Raffaelle, *see* Montelupo		
„ Sanzio di Urbino	1483	1520
Raffaellino del Garbo	1466	1524
Razzi of Sienna, il Sodoma	1477	1549
Rembrandt van Rhyn	1606	1674
Reni, Guido, *see* Guido		
Reynolds, Sir Joshua	1723	1792
Ribera, Giuseppe, lo Spagnoletto	1588	1656
Ricciarelli, Daniele di Volterra, *see* Daniele		
Rico, Andrea, da Candia	living 1105 (?)	
Rigaud, Hyacinth	1659	1743
Robbia, Andrea della	1455	1523
„ Luca della	1400	1482
Robetta	*c.* 1460	
Rosa, Salvator	1615	1673
Rosabella Carriera	1675	1757
Roselli, Nicolo of Ferrara	flourished 1568	
Rosselli, Cosimo	1439	1507
„ Jacopo	1425	1474
„ Roselli di Jacopo	1439	1515
„ Matteo	1578	1650
Rossellino, Anton	1427	1479 (?)
„ Bernardo	1409	1464
Rossi, Vincenzio, da Fiesole	1525	1587

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	BORN	DIED
Rosso il Fiorentino	1494	1541
Rouillet, Jean Louis	1645	1669
Rubens, Peter Paul	1577	1640
Rustici, Giov. Francesco	1474	1550

S

Salimbeni, Ventura	1557	1613
Salvator Rosa, *see* Rosa		
„ „ Villamena of Assisi	1566	
Salviati, Francesco	1510	1563
San Gallo, Antonio	1455	*c.* 1534
„ Bastiano detto Aristotele	1481	1551
„ Giamberti	1455	1534
„ Giuliano	1445	1516
San Marino, Giov. Bat.	1506	1554
San Michele, Michele	1484	1559
Sansovino, Andrea, del Monte	1460	1519
„ Jacopo	1486	1570
Santi, Giovanni	.	1494
Santo di Titi	1536	1603
Sanzio, *see* Raffaelle		
Sassoferrato	1605	1685
Schiavone, Andrea	1522	1582
Schöngauer, Martin	1420	1499
Scipio, Gaetano	1552	1593
Sebastian del Piombo	1485	1547
Signorelli, Luca	1441	1523
Simone da Fiesole, *see* Memmi		
Siries, Luigi	1789	
Snyders, Franz	1579	1657
Sodoma, *see* Razzi		
Soggi, Nicolò	1480	1551
Sogliani, Giovan Anton.	1492	1544
Spagnoletto, *see* Ribera		
Spinello, Aretino	1333 (?)	1410
Spinello, Parri	1387	1452
Sprangher, Bartholomew	1546	1623
Spreughel, Scheffer	1546	1628

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	BORN	DIED
Starnina, Gherardo	1354	1408
Stefano, Fiorentino	1301	1350
Stoldi, Lorenzo	1534	1583
Stradan, Jean	1523	1605
Strange, Sir Robert	1721	1792
Strozzi, Bernardo	1581	1644
„ Zenobio	1412	1468
Sustermans, Justus	1597	1681
Swaneveldt	1620	1690

T

Tacca, Pietro	early in the 17th century	
Tadda, Cecca del, *see* Ferrucci		
Tafi, Andrea	1250 living	1320
Tassi, Agostino	1582	1649
Teniers, David	1610	1694
Tiberio Titi	1578	1637
Tinelli, Tiberio	1586	1638
Tintoretto	1512	1594
Titian, Vecelli da Cadore	1477	1576
Tivoli, Rosas di, or Philip Roos	1655	1705
Tommaso di Stefano, *see* Giottino		
Torrigiano	1472	1528
Trepoli, Giov. Bat.	1693	1769
Trevigi, Girolamo	1497	1544
Triboli, Niccolò	1500	1550
Troye, Jean, François	1679	1752

U

Ubertini, Francesco, *see* Il Bachiacca		
Uccello, Paolo	1397	1475
Ugo da Carpi	1486	
Ugolino of Sienna	1260 (?)	1339
Ulivelli, Cosimo	1625	1704

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V

	BORN	DIED
Vacca, Flaminius		
Valerio, Vicentino		1546
Van der Goes, Hugo	1613	1670
Vandyke, Antonio	1599	1641
„ Philippe	1511	1574
Vanni, Francesco	1563	1610
„ Raffaelle	1596	
Vannini, Ottavio	1585	1643
Vannucchi, *see* Andrea del Sarto		
Van Rhyn, *see* Rembrandt		
Varotari, *see* Padovanino, Alessandro		
Vasari, Giorgio	1511	1574
„ Lazzaro	1399	1452
Vecchietti, Lorenzo	1412	1480
Velasquez, Diego	1594	1660
Vellino of Padua	1430	1492
Veneziano, Agostino Musi, *see* Agostino		
Vernet, Joseph	1712	1786
„ Horace	1758	1836
Veronese, Paolo Cagliari	1528	1588
Verocchio, Andrea	1435	1488
Vicenzio da Gemignano	1492 living	1529
Vico, Æneas, of Parma	1519	1570
Vinci, Leonardo da	1452	1519
„ Pierino	1520	1554
Vittore Pisanello, *see* Pisanello		
Volpato, Giovanni	1738	
Volterrano, Il Franceschini	1614	1689
Vosterman, Lucas, the elder	1578	

W

Werf, Adrian van der	1659	1722
West, Benjamin	1738	1820
Wille, Hans Georg	1715	1808
Woollett, William	1735	1785

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Z

Zampieri, *see* Domenichino		
Zoan, Andrea		17th century
Zuccaro, Federigo	1539	1609
„ Taddeo	1529	1566
Zucchi, Jacopo	1541	
Zumbo, Gaetano	1656	1703

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COATS OF ARMS OF FLORENCE, THE GUILDS, AND DISTINGUISHED FAMILIES.

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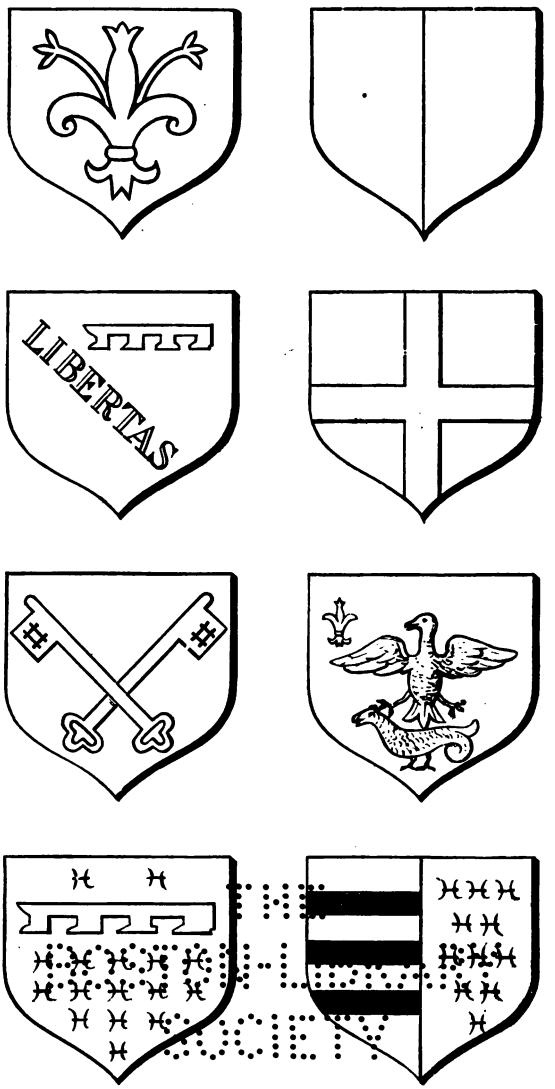

Arms of Florentine Republic.

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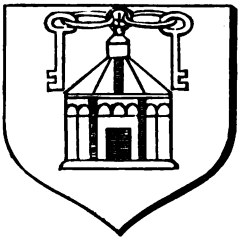
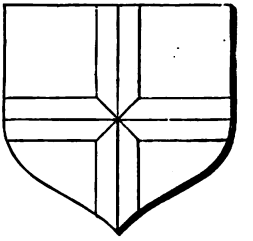
SAN GIOVANNI



STA MARIA NOVELLA

STA CROCE



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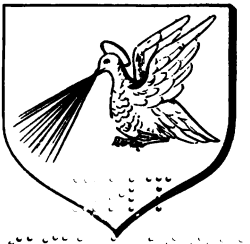

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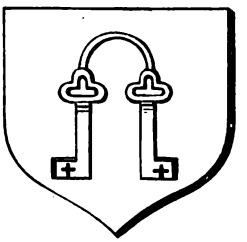
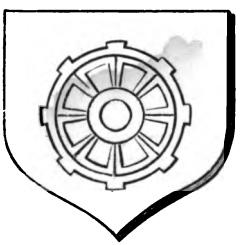
PORTA DEL DUOMO

SAN PIERO MAGGIORE

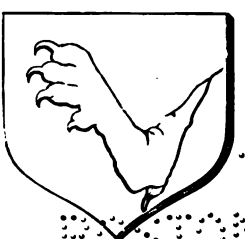


SAN PIERO SCHERI9



BORGO SS. APOSTOLI

SAN PANCRAZIO



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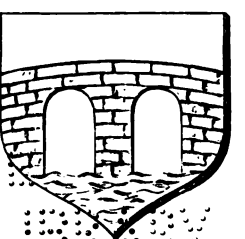

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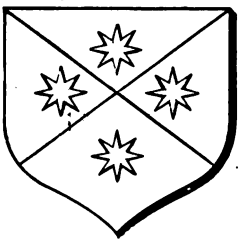
NOTARIES



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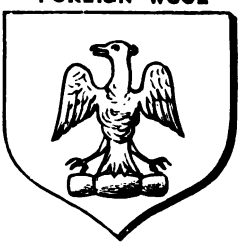

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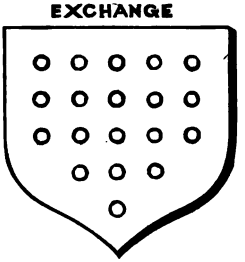

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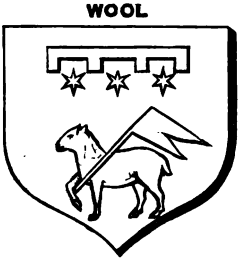

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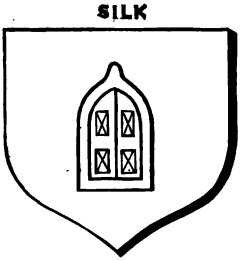

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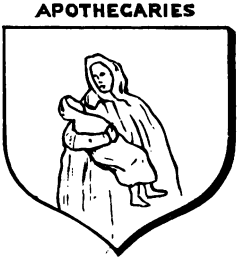

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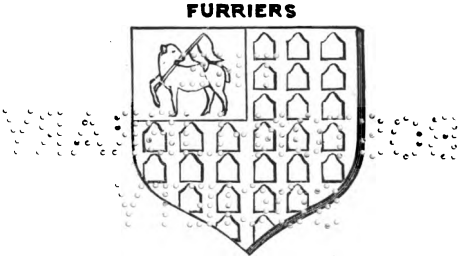

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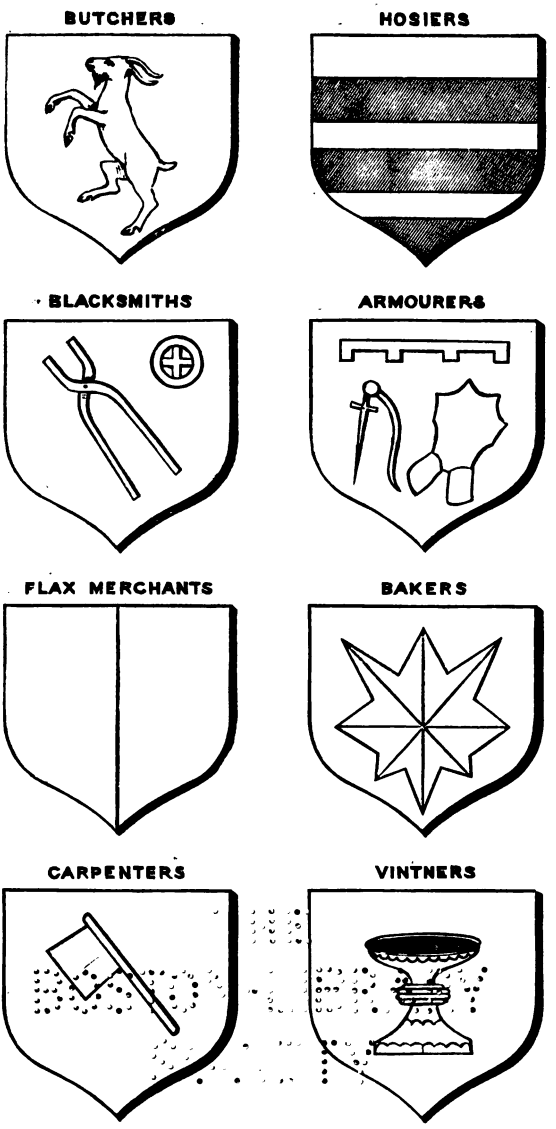

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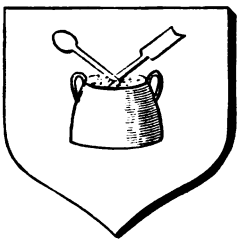
CORN MERCHANTS



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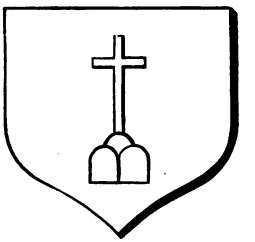
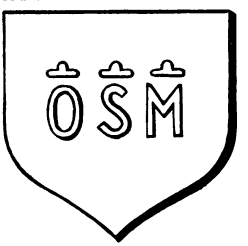


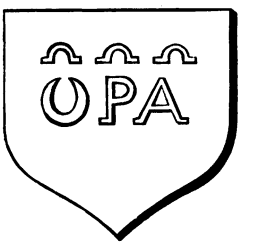
CAPT OF GUELPHIC FACTION

THE EIGHT OF WAR

CAPTS OF OR SAN MICHELE



CATHEDRAL BOARD OF WORKS



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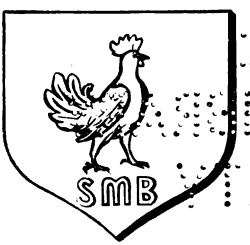
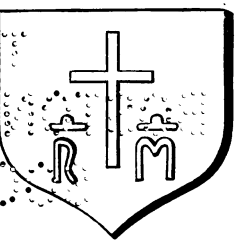


MISERICORDIA



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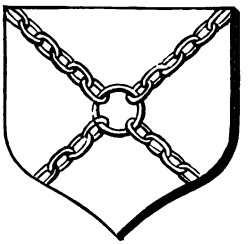
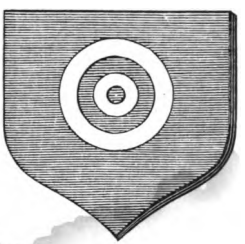
ACCIAJOLÍ

ALBERTI



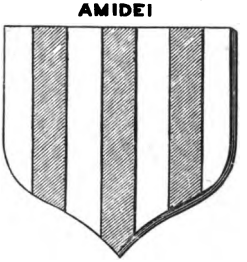
ALBIZZI



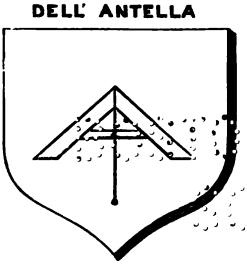
ALESSANDRI

ALIGHIERI

AMIDEI



DELL' ANTELLA



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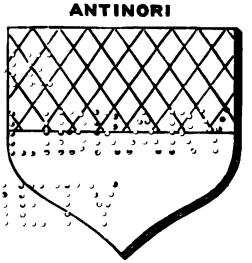

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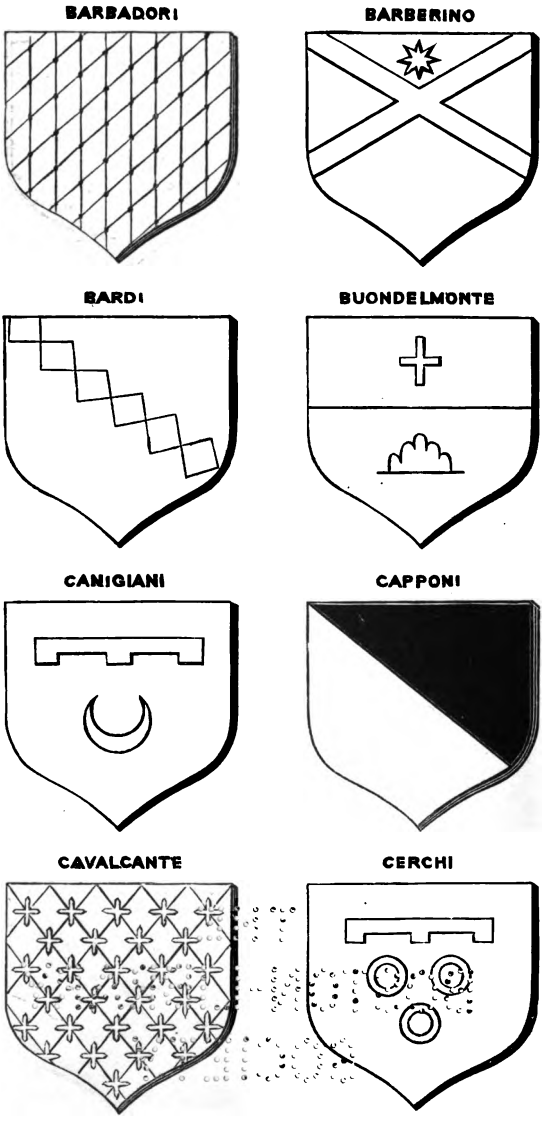

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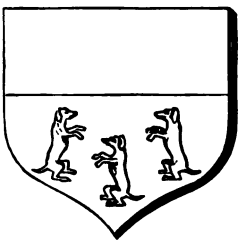

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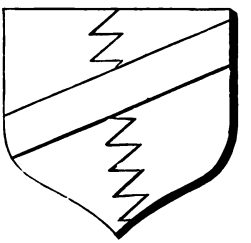

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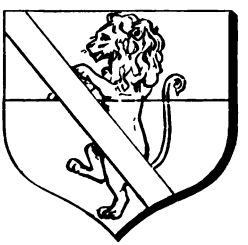

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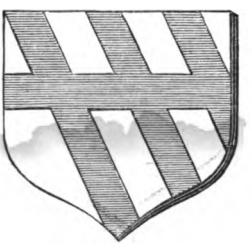

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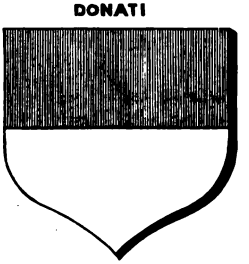

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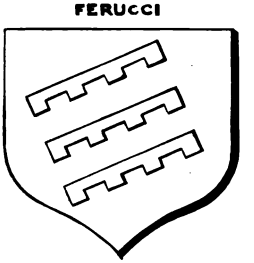
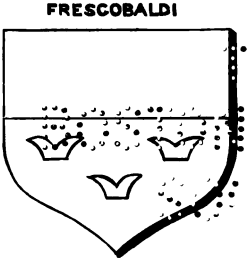


FRESCOBALDI



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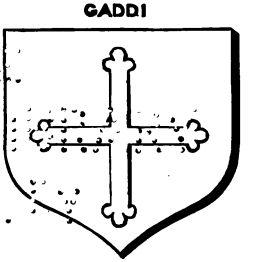

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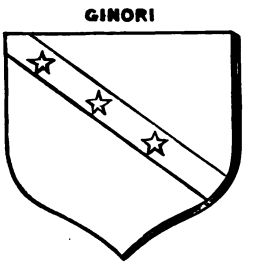

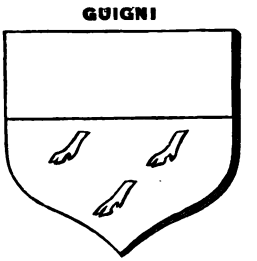

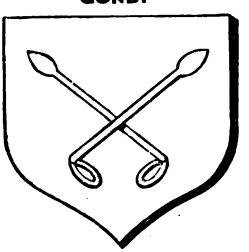

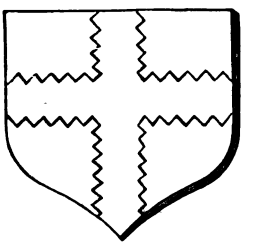

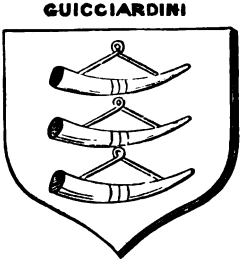

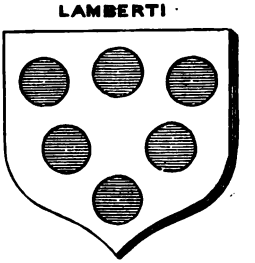

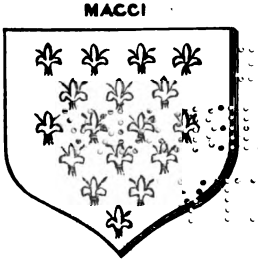

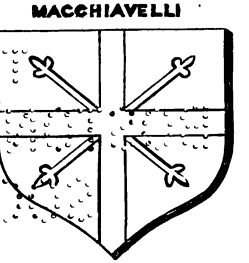

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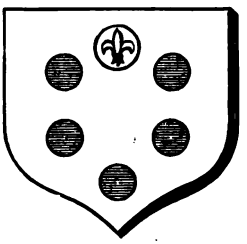

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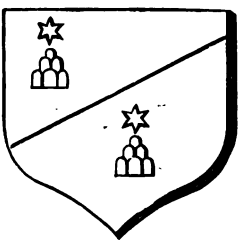

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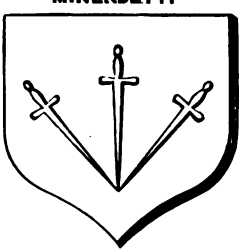

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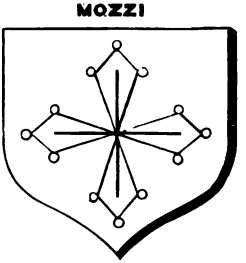

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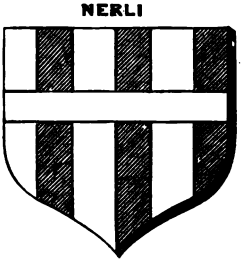

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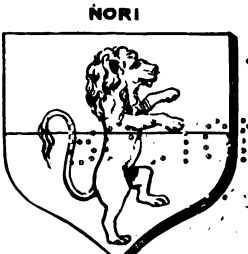

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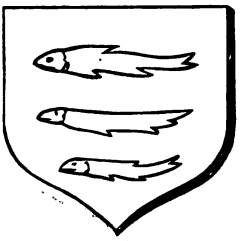

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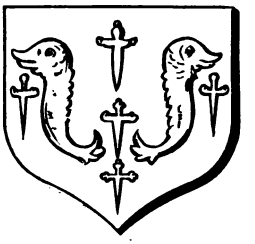

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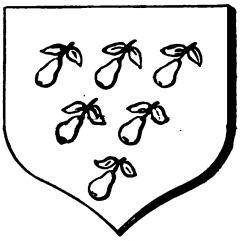

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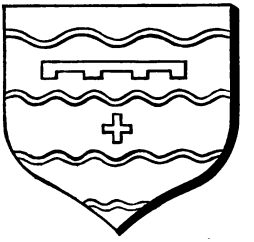

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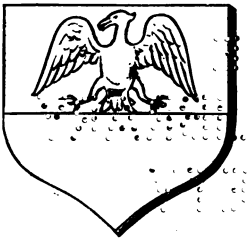

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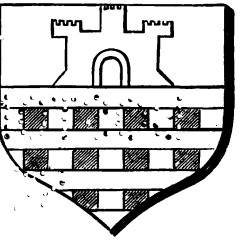

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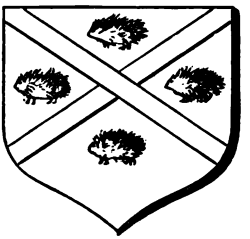

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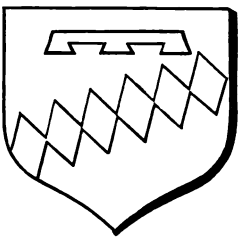

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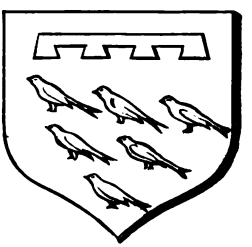

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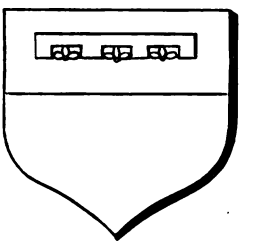

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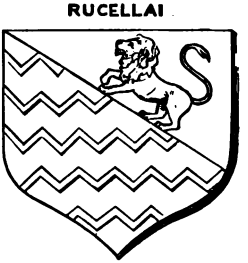

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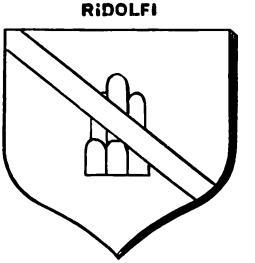

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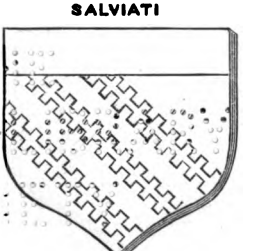

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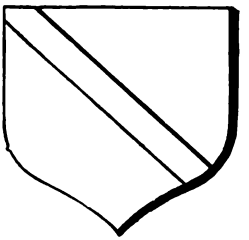

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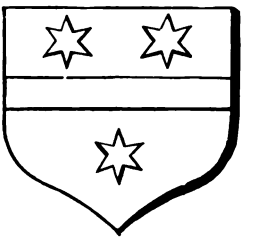

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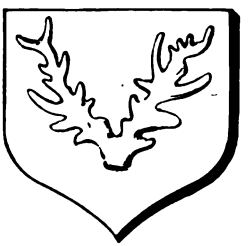

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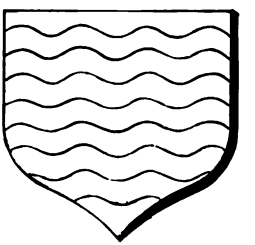

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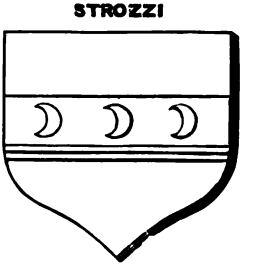

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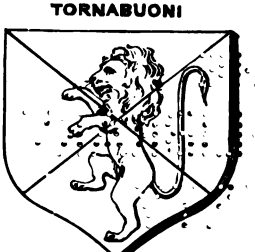

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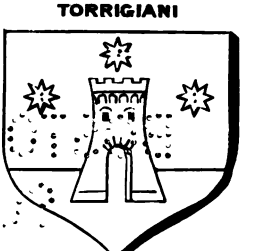

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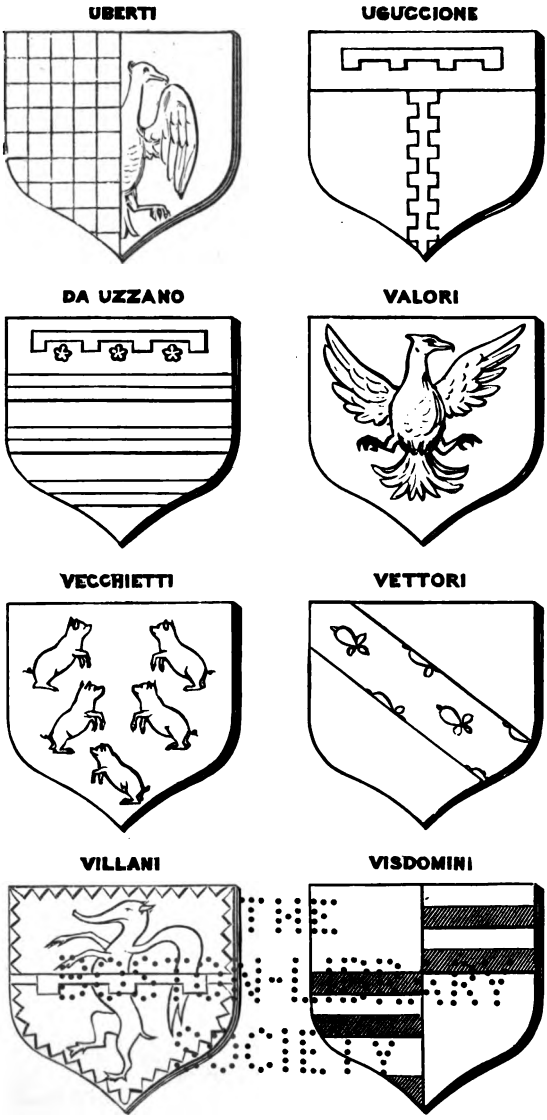

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APPENDIX.

The Pitti Gallery—chap. xv. p. 173.

The portrait of a Venetian gentleman, by Titian, has been lately supposed to be that of a Howard, Duke of Norfolk. As the opinion of a German connoisseur of high authority, recently deceased, has been quoted in support of this idea, we applied to him several months ago, and received a direct contradiction of the statement as emanating from him.

The period of Titian's life would not make the supposition impossible, as he was born in 1477 and died in 1576; but the careers of the Dukes of Norfolk during these ninety-nine years render it more than improbable that Titian could have painted either of them; and the portrait of the last Duke, by Sir Anthony More, engraved by Houbraken, conveys not even a family resemblance to the refined and subtle features and expression of the Venetian gentleman.

San Salvi—chap. xxvi. p. 353.

Near the Salvi, and about a quarter of a mile from the Porta Sta. Croce, on the Via Aretina, is the Villa Forini, a large mansion with a tower, which at one time was known as the Villa del Giardino, from the extensive gardens by which it was surrounded. The first proprietors were the Soderini, and here, as recorded on a tablet, dwelt Giovan Vettorio Soderini, the grand-nephew of Pier Soderini, the last Gonfalonier of the Republic. Giovan Vettorio devoted himself to improvements in agriculture, but in 1588, during the reign of the Grand Duke Ferdinand I.—Cardinal de' Medici—he gave dire offence to the authorities by certain observations, of which the following examples will show how entirely the Medici Princes had crushed liberty in Florence.

On one occasion, when the magistrates walked in procession in the city, during the absence of the Grand Duke at his Villa of Pratolino, Soderini remarked: 'Here is the corpse of the Florentine Republic; the soul is at Pratolino.' As his palace lay between the Stinche, or prisons of Florence and the Bargello, Soderini observed, that 'his residence was the worst situated in the city, since

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the friendship or neighbourhood of Birri (police) brought no other advantage than a more speedy arrest.' For these and similar offences, which stand on record against him, Soderini was condemned to perpetual imprisonment in the loathsome dungeons beneath the fortress of Volterra. After four years, his sentence was commuted into confinement in the Villa a Cedri of the Alamanni, near Volterra, where he wrote his celebrated treatise on agriculture, giving the results of experiments made at the Villa del Giardino. He died at the Cedri in 1596, and was buried in the Carmine at Florence. His son, Pier Tommaso Soderini, left the Villa del Giardino to his cousin Jacopo di Lodovico Alamanni, by whom it was sold in 1615 to the Marchese Monti Santa Maria, whose family were remarkable for military prowess and adventure.

The most conspicuous was Captain Camillo Monti, who, besides being engaged in wars nearer home, was at the siege of Breda, in Flanders, and served under Tilly and Wallenstein in Germany. On his return to the Villa del Giardino he employed one Baccio del Bianco, who had been with him in the German wars, to paint a series of frescoes in the rooms of the villa, recording the scenes in which he and his ancestors had been engaged.

The villa and garden had fallen into a ruinous condition during the minority of the last of the family, and were sold to Signor Forini, who has restored the building as nearly as possible to its former state. Little remains of the extensive gardens of the Soderini, and the railroad to Arezzo and Rome is within a few feet of the house. But the spacious rooms, with their frescoes, and the tower, from whence a lovely view is seen over the country, still recall the traditions of past days.

In 1864 the villa was taken by Mr. George Perkins Marsh, for many years United States Minister in Turkey, and subsequently in Italy, who resided here for eighteen years. He was one of the ablest scholars produced by America, and the author of 'Man and Nature,' 'Lectures on the English Language and Literature,' &c. He died at Vallombrosa 24th July, 1882. His large and valuable library has been sent to an institution in the United States, and he has been succeeded in the Villa Forini by another American gentleman, whose fine library includes a most rare collection of Petrarch's works, with all relating to the great Italian Poet from an early period to the present day.

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INDEX.

A

Accademia degli Apatisti, i. 347
del Cimento, i. 209
della Crusca, i. 208, 423
Filarmonica, i. 340
degli Infuocati, i. 364
Academy of Fine Arts, ii. 134–159
Platonic, i. 481
Acciajoli, Bishop Angiolo: Certosa, ii. 402
Acciajoli, Donato: Uffizi, ii. 8
Nicolò: Bargello, ii. 265; Certosa, 396, 408
Accursius, Taddeo, i. 204; ii. 413
Acharius, Eric, ii. 286
Acquasparta, Cardinal Matteo, i. 286
Ademollo, Luigi: St. Ambrogio, i. 352; Pal. Pitti, 556; Rovezzano, ii. 359
Affrico, stream of, ii. 305, 353
Agnolo (see Baccio d'Agnolo)
Agolanti, Sandro di: Cathedral, i. 74; S. Maria Novella, 466
Agostino di Guccio: Palazzo Vecchio, i. 233; Academy, ii. 135
di Sienna: S. Croce, i. 306
Albano, Francesco: Palazzo Ginori, i. 406; Palazzo Corsini, 444; Palazzo Fransoni, 484; Uffizi, ii. 53, 76
Albany, Countess of, ii. 55
Alberghati, Beato Nicolò: Certosa, ii. 400
Alberghetti, Giov.: Or San Michele, i. 210
Alberghettino, the, i. 224
Albert IV., Duke of Bavaria: Uffizi, ii. 115
Alberti, Benedetto degli: San Miniato, ii. 380
Alberti, Leon Battista: SS. Annunziata, i. 377; Pal. Rucellai, 438; San Pancrazio, 439; S. Maria Novella, 453; Orto Oricellari, 482
Albertinelli, Mariotto: San Lorenzo, i. 122; Via San Martino, 255; S. Maria Nuova, 351; Palazzo Panciatichi, 361; Palazzo Corsini, 445; Uffizi, ii. 29; Drawings, 91; Academy, 158; Pitti, 193; Certosa, 408
Albizzi, Rinaldo degli, i. 266
di Pietro: Or San Michele, 178
Alfani, Domenico, Palazzo Fransoni, i. 484
Alfieri, Vittorio, i. 295; ii. 55
Algardi, Alessandro: Palazzo Fransoni, i. 483
Allegri, Antonio (see Correggio)
Alighieri (see Dante)
Allori, Agnolo: S. Lorenzo, i. 117; Palazzo Vecchio, 245; Badia, 272; Palazzo Panciatichi, 362; SS.

Digitized by Google

Annunziata, 378; S. Marco, 425; S. Apollonia, 430; Palazzo Strozzi, 435; Palazzo Corsini, 445; S. Maria Novella, 468–477; Palazzo Torrigiani, 503; Sta. Felicità, 510; Uffizi, ii. 13, 34, 75; Academy, 159; Pitti, 164, 194; Tapestries, 203; Castello, 346
Allori, Alessandro: SS. Annunziata, i. 378; Palazzo Strozzi, 435; S. M. Novella, 473; Palazzo Torrigiani, 502; S. Spirito, 532; Uffizi, ii. 35, 39, 40, 75; Academy, 159; Tabernacle, 198; Tapestries, 203; Poggio a Caiano, 439
Cristofano: S. Croce, i. 321; Palazzo Fransoni, 483; Uffizi, ii. 36, 39, 41, 71; Drawings, 89; Pitti, 165, 173
Altafronte, Castle of, i. 276; ii. 247
Altoviti, Oddo: SS. Apostoli, i. 159
Alviano, Bartolommeo, ii. 57, 60, 115
Ambrogio di Baldese: Bigallo, i. 92
Ambrose, St., i. 111
Amerighi, Mich. Ang. (see Caravaggio)
Amieri, Ginevra dei, i. 100
Ammanati, Bartolommeo: Baptistery, i. 34; Cathedral, 65; Piazza della Signora, 198; Palazzo Montalvo, 261
Ammanati, Bartolommeo: Palazzo Firenzuola, i. 360; Palazzo della Porta, 394; San Giovanni, 403; Ponte S. Trinità, 490; Palazzo Pitti, 555; Castello, ii. 345, 346
Ammirato, Scipione, i. 350; ii. 310
Amphitheatre of Florence, i. 280
Ancona, Professore Cesare, ii. 282
Andrea Castagno (see Castagno)
Andrea da Fiesole: S. M. Novella, i. 472; Ogni Santi, 487
Andrea del Sarto: Or San Michele, i. 183; Palazzo Alessandri, 264, 265; Palazzo Panciatichi, 361; SS. Annunziata, 371, 379; Hospital St. Matthew, 396; Palazzo Strozzi, 435; Uffizi, ii. 12, 39, 43, 48, 71; Drawings, 84, 85, 86; Academy, 140, 157; Scalzo, 159; Pitti, 167, 168, 169, 172, 173, 175, 179, 181, 183, 189, 190; San Salvi, 352; Poggio a Caiano, 439
Andrea Verocchio (see Verocchio)
Andreani, Andrea: Uffizi, ii. 93
Angelico, Fra: San Marco, i. 409–415, 418-420; Uffizi, ii. 16, 38, 39, 67; Drawings, 81, 82; Academy, 136, 140, 150; S. Domenico, 298, 299
Angelo, Fra: Nat. Library, i. 215
Anghiari, Baldaccio d', i. 244
Annalena, Convent of, i. 550
Annona, Magistracy of, i. 173, 184
Antella, Beato Manetto, ii. 328, 333
Donato dell', i. 376
Anthologia, Literary Journal, i. 163
Antonino, Bishop, i. 65, 188, 252; San Marco, 410, 424, 458; ii. 336
Antonio di Francesco: S. Miniato, ii. 383
Antonio da Trento: Uffizi woodcuts, ii. 94
Antonio di Ugolino: Cathedral, i. 79
Apollonio: Baptistery, i. 36
Arcetri, district of, ii. 416
Archbishop, Palace of, i. 106
Archives, the, i. 207
Ardingo, Bishop, ii. 330
Ariosto, Ludovico, i. 491
Arlotti, Piovano, i. 429
Arnoldi, Alberto: Bigallo, i. 88
Arnolfo di Cambio (see Cambio)

Digitized by Google

Attavanti, Vante degli: Cathedral, i. 79
Laurentian Library, 138
National Library, 213, 214
Athens, Duke of (see Brienne)
Audran, Jean: Tapestries, ii. 204; Bargello, 269

B

Bacchiacca, Francesco, Il: Uffizi, ii. 69; Tapestries, 203
Baccio d' Agnolo: Cathedral, i. 51, 79; Palazzo del Turco, 159; Pal. Vecchio, 247; SS. Annunziata, 377; Palazzo Torrigiani, 499; S. Maria Novella, 472; S. Croce, 283; San Miniato, ii. 386
Baccio da Montelupo (see Montelupo)
Badia, the, i. 266
of Fiesole, ii. 301
of Ripoli, ii. 363
of Settimo, ii. 272, 447
Bagnolo, Commune of, ii. 413
Baldese, Ambrogio di: Bigallo, i. 92, 94; Academy, ii. 148
Baldini, Baccio: Uffizi engravings, ii. 95
Baldovinetti, Alessio: Cathedral, i. 77; SS. Annunziata, 371; ii. 11; Academy, 136
Balducci, Giovanni: Cathedral, i. 73; S. Maria Novella, 478; Tabernacle, ii. 197
Balechon, J. J.: Uffizi engravings, ii. 103
Bamberini, Domenico: Tabernacle, ii. 198
Banca Nazionale, i. 346
Banco, Antonio di: Cathedral, i. 49
Nanni di: Cathedral, i. 50, 73; Or San Michele, 177, 178, 181
Bandinelli, Baccio: S. Lorenzo, i. 110; Piazza della Signoria, 235; Palazzo Vecchio, 249; S. Croce, 307, 323; SS. Annunziata, 376, 379; Boboli, 554; Uffizi, ii. 130; Bargello, 254; Fiesole, 319
Baptistery, the (see Churches: S. Giovanni)
Barbaro, Daniele: Pitti, ii. 186
Barbatelli (see Poccetti)
Barberelli (see Giorgione)
Barbiano, Alberico di, ii. 449
Barbieri, Francesco (see Guercino)
Bardi, Dianora de', i. 494, 496
Barducci, Barduino, S. Felicità, 510
Bargello, the Museum of, ii. 242–275
Chapel of, 257
Magistrate, 244
Bargellini coin, ii. 125
Baroccio, Federigo: Palazzo Martelli, i. 404; Uffizi, ii. 49, 72, 74, 76; Drawings, 81; Pitti, 166, 179
Bartoli, Pietro Santi: Uffizi engravings, ii. 101
Bartolini, Lorenzo: Palazzo Alessandri, i. 265; S. Croce, 286, 300, 326; SS. Annunziata, 381; Lung' Arno, Serristori, 504; Pitti, ii. 182
Bartolo Giov.: Cathedral, i. 57
Bartolommeo: Bargello, ii. 253
Bartolommeo, Fra: Palazzo del Turco, i. 160, S. Maria Nuova; 351; San Marco, 415; Palazzo Corsini, 444; Palazzo Torrigiani, 500; Porta Romana, 549; Uffizi, ii. 30, 41; 45, 52; Drawings, 82, 83, 86, 87, 88, 89, 90, 91; Academy, 138, 140, 158, 159; Pitti, 168, 176, 178, 185, 189, 193; Oratory Sta. Maddalena, 325

Digitized by Google

Bartolommeo del Frosino: S. Marco, i. 422
da Sienna: Bigallo, i. 93
Bartolozzi, Francesco: Uffizi engravings, ii. 104
Basciano, Castle of, ii. 325
Bassano, Francesco, the younger: Pitti, ii. 163
Jacopo: Uffizi, ii. 72
Leandro: Uffizi, ii. 58, 72
Bastiniani, Girolamo: San Marco, i. 347, 416
Battoni, Pompeo: Palazzo Panciatichi, i. 362
Bavaro, Bishop Jacopo, ii. 301, 313, 314
Beatrice, Countess of Tuscany, i. 112
Beatricetto, Nicolò: Uffizi engravings, ii. 99
Beccafumi, Domenico: Palazzo Torrigiani, 501; Uffizi drawings, ii. 88; Pitti, 193
Beccari, Odoardo, ii. 286, 363
Beccheria of Pavia, i. 274
Beham, Hans Sebald: Uffizi engravings, ii. 101
Belisarius, ii. 309
Bell, John, i. 128, 187, 193, 196, 223, 259
Bellincione, Bernardo: National Library, 217
Bellini, Giovanni: Palazzo Fransoni, i. 485; Uffizi, ii. 58; Drawings, 84, 85; Pitti, 192
Bellosguardo, hill of, ii. 421
Benci di Cione: Cathedral, i. 45; Loggia de' Lanzi, 192
Benedetto da Majano: Cathedral, i. 72, 74, 78; Misericordia, 95; Opera del Duomo, 103, Palazzo Vecchio; 269; S. Croce, 290; SS. Annunziata, 378; Palazzo Strozzi, 434; S. Maria Novella, 462; Bargello, ii. 272, 273; Village of Majano, 354; Settimo, 448
Benedetto da Rovezzano: SS. Apostoli, i. 159; Badia, 268, 269; Ogni Santi, 486; S. Trinità, 440; Carmine, 544; Uffizi drawings, ii. 92; Bargello, 251, 256, 271; Village Rovezzano, 359
Benedict, St., ii. 382
Benizzi, San Filippo, i. 372, 512; ii. 329, 331
Bentivoglio, Cardinal Guido, ii. 170
Constance, ii. 186
Benvenuti, Pietro: S. Lorenzo, i. 114, 131; Palazzo Alessandri, 265; Palazzo Corsini, 445; Fiesole, ii. 320; Certosa, 400
Bernardo di Castel Bolognese: Uffizi Intagli, ii. 116
Bernardo di Francesco: Cathedral, i. 61, 67
Bernardo, Nicolò, i. 225
Berrovieri, Angelo: Cathedral, i. 68
Bertoldo: San Lorenzo, i. 118
Bertrand del Poggetto, Cardinal, ii. 258
Betti, Padre Biagio: Palazzo Fransoni, i. 483
di Francesco: Opera del Duomo, i. 104
Petruccio: San Miniato, ii. 384
Bezzuoli, Giuseppe: Palazzo Capponi, i. 366; San Miniato, ii. 386
Bianchi, Gaetano: Vincigliata, ii. 356
Faction of the, i. 347
Bicci, Lorenzo di: Cathedral, i. 69; Opera del Duomo, 103; Loggia de' Lanzi, 193; S. Croce, 310; S. Maria Nuova, 349; Carmine, 543; Uffizi, ii. 7;

Digitized by Google

Drawings, 80; Academy, 135
Bicci, Neri de': S. Pancrazio, i. 439; S. Felicità, 511; Uffizi, ii. 5; Academy, 135; Castle of Basciano, 326; San Leonardo, 420
Bigallo, Company of the, i. 87–94
Bigordi (see Ghirlandajo)
Bilancini, Reginaldo, ii. 385
Bilivert, Jean: S. Croce, i. 320; S. Marco, 425; Palazzo Corsini, 445; Uffizi, ii. 117; Pitti, 186
Bisenzio, River, ii. 448
Boatesi: Pitti, ii. 193
Boccaccio, Giovanni, i. 158, 216, 494; ii. 278, 305, 323
Boccardini, Giovanni: Laurentian Library, i. 138; National Library, 214, 216; San Marco, 422
Boldrini, Nicolo: Uffizi woodcuts, ii. 93
Bologna, Giovanni da: San Lorenzo, i. 131; Mercato Vecchio, 147; Or San Michele, 182; Loggia de' Lanzi, 196, 197; Piazza della Signoria, 199; Uffizi, 203; Palazzo Montalto, 261; Palazzo Alessandri, 265; Palazzo Antellesi, 283; S. Maria Nuova, 350; Palazzo Panciatichi, 363; SS. Annunziata, 377, 383; San Marco, 424; Palazzo Strozzi, 435; S. Maria Novella, 449; Palazzo Fransoni, 485; Palazzo Pitti, 556; Bargello, ii. 254, 262, 264, 269; Pratolino, 327; Petraia, 344; Castello, 345; Impruneta, 415
Bolswert, Adam: Uffizi engravings, ii. 102
Scheltius: Uffizi engravings, ii. 102
Bonasone, Giulio: Uffizi engravings, ii. 99
Bonvicino, Alessandro (see Moretto)
Bordone, Paris: Uffizi, ii. 57, 60; Pitti, 172, 174, 190
Borgognone, Il: Palazzo Corsini, i. 443, 446; Pitti, ii. 175
Borsi, Pietro, i. 83
Boschi, Fabrizio: S. Maddalena de' Pazzi, i. 359; San Marco, 410; Ogni Santi, 487; Tabernacle, ii. 196; Bargello, 249; Certosa, 400
Boscoli, Angiolo Maso: S. Maria Novella, i. 472
Bossuet, ii. 55
Botticelli, Sandro: National Library, i. 214; Palazzo Alessandri, 263; S. Maddalena de' Pazzi, 359; Palazzo Panciatichi, 363; Palazzo Ginori, 406; Palazzo Corsini, 445; Ogni Santi, 486; Palazzo Torrigiani, 500; S. Spirito, 532; Uffizi, ii. 11, 15, 18, 20, 26, 37, 42, 66, 68; Drawings, 81, 82, 84; Engravings, 96; Academy, 141, 145, 153, 154, 155; Pitti, 192; Fiesole, 318
Botticini, Raffaello (see Vanni)
Bozzoli, Palazzo Alessandri, i. 265
Bracciolini, Poggio, i. 78, 432
Brandenburg, Hugh of, i. 266, 270; ii. 333
Brascesi, Messer Alessandro, ii. 43
Brauwer, Adrian: Uffizi, ii. 55; Drawings, 91
Breughel: Palazzo Fransoni, i. 484; Palazzo Torrigiani, 503; Pitti, 195
Brezans, Tribune of Galileo, ii. 293
Bridges: Ponte alla Carraia, i. 489
Ponte alle Grazie, i. 277
Ponte Sta. Trinità, i. 490
Ponte Vecchio, i. 491
Bridget, St., ii. 366, 402
Brienne, Walter de, Duke of Athens, i. 168; ii. 244, 256

Digitized by Google

Bril, Paul: Palazzo Torrigiani, i. 503
Brozzi, Commune, ii. 436
Browning, Elizabeth Barrett, i. 524
Brun, Elizabeth le: Uffizi, ii. 72
Brunelleschi, Filippo: Baptistery, i. 27; Cathedral, 52, 64, 71; Cathedral Board of Works, 103; San Lorenzo, 113, 123, 134; S. Biagio, 155; SS. Apostoli, 158; S. Croce, 307; Palazzo Conti Bardi, 341; SS. Annunziata, 384; S. Maria Novella, 468, 472; S. Spirito, 528.; S. Felicità, 510, 511; Palazzo Pitti, 555; Bargello, ii. 263; Badia of Fiesole, 301; Rusciano, 362
Bruni, Leonardo Aretino, i. 298
Bruno, St., ii. 405, 409
Buckingham, George Villiers, Duke of, ii. 191
Buffalmacco, i. 395; San Miniato, ii. 378
Buggiano: Cathedral, i. 65, 74
Buggiardini, Agostino: S. Felicità, i. 510; S. Maria Novella, 461; S. Croce, 329
Buonafede, Bishop Leonardo: Certosa, ii. 407
Buonaparte, Queen Elisa Bacciocchi, ii. 280
Buonarroti, Michael Angelo: Cathedral, i. 71, 79; San Lorenzo, 123, 133, 135, Piazza della Signoria, 233; S. Croce, 295; Palazzo Vecchio, 248; Palazzo Alessandri, 265; Via Ghibellina, 341; Marucelliana Library, 399; Palazzo Riccardi, 401; S. Apollonia, 430; Palazzo Corsini, 445; S. Maria Novella, 472; San Nicolò, 505; Pitti Palace, 555; Uffizi, ii. 53, 105; Drawings, 83, 85, 89; Academy, 134; Pitti, 174; Bargello, 254, 255, 262, 273, 274, 275; Settignano, 360; San Miniato, 371; Certosa, 408
Buondelmonti, Ippolito, i. 494
Buonsollazzo, Abbey of, ii. 333
Buontalenti, Bernardo: Ghetto, i. 142; Palazzo Nonfinito, 259; S. Maria Nuova, 349; Via Ricasoli, 395; S. Trinità, 440; Via Bardi, 498; S. Giorgio, 506; Via Maggio, 523; Boboli, 552, 554; Uffizi, ii. 117; Pratolino, 327; Settignano, 360
Buonuomini di S. Martino, i. 252

C

Caccini, Giovanni: S. Trinità, i. 440; S. Spirito, 534
Cafaggio, Oratory of, ii. 330
Cafagiolo, i. 393
Cagliari, Carlo: Palazzo Torrigiani, i. 501; Uffizi, ii. 60
Cagliari (see Paolo Veronese)
Calabria, Charles, Duke of, ii. 244
Calendar altered, i. 197
Calimala (see Guild of Foreign Wool)
Callot, Jaques: Uffizi, ii. 72; Drawings, 90; Engravings, 102; Bargello, 249; Impruneta, 414
Cambiasi, Luca: Uffizi, ii. 72, 74
Cambio, Arnolfo di: Walls, i. 15; Baptistery, 24; Cathedral, 43, 50, 69, 78; Archbishop's Palace, 108; Or San Michele, 170; Palazzo Vecchio, 221; Badia, 268; Ponte alle Grazie, 277; S. Croce, 285, 288, 318; S. Maria Maggiore, 433; Bargello, ii. 243, 248; Walls of Florence, 388
Camerata, district of, ii. 299
Camaino, Tino di: Cathedral, i. 67; S. Maria Novella, 458
Campanile, the, of Giotto, i. 54–58

Digitized by Google

Campi, Bisenzio, ii. 449
Fra Giovanni di: S. M. Novella, i. 471
Campo dei Corbellini (see Piazza Madonna)
Canacci, Catarina, i. 354; ii. 326
Canova, Antonio: Palazzo Alessandri, i. 265; S. Croce, 295; Uffizi, ii. 73; Pitti, 194, 195
Cantagalli, Majolica Factory, ii. 393
Canto de' Carnesecchi, i. 197
alla Catena, i. 395
delle Colonnine, i. 279
alla Cuculia, i. 536
alla Paglia, i. 108
dei Soldani, i. 279
Cantonata dei Pazzi, i. 260
Capanna, Puccio: S. M. Novella, i. 455
Capitano dei Fanti, i. 226
del Popolo, i. 156
Caparra, Nicolò, S. Maria degli Ughi, i. 164; Palazzo Quaratesi, 260; Canto delle Colonnine, 279; Palazzo Riccardi, 401; Palazzo Strozzi, 434
Capello, Bianca, i. 207, 396, 482, 521; ii. 34, 39, 342, 440, 441
Capponi, Gino, i. 531
Marchese Gino, i. 365; ii. 426
Nicolò, i. 224, 230
Piero, i. 253, 516
Marchese Vincenzio, i. 402
Cappuccini Convent and Church, ii. 338
Captains of Guelphic Party, ii. 245
Caracci, the: Palazzo Fransoni, i. 485
Caracci, Agostino: Uffizi, ii. 72; Pitti, 191
Annibale: Uffizi, ii. 53, 72; Drawings, 87, 88 89; Pitti, 186
Antonio, il Gobbo: Uffizi, ii. 72
Caracci, Ludovico: Uffizi, ii. 72
Caravaggio, Mich. Angelo: Palazzo Strozzi, i. 436; Palazzo Corsini, 445; Uffizi, ii. 75; Drawings, 92
Cardi (see Cigoli)
Carli, Raffaello: Palazzo Corsini, i. 445
Carlos, Don, ii. 128
Carnesecchi, i. 211, 240
Caroccio, the, i. 153, 154, 194
Carota, Antonio: Bigallo, i. 94
Carpaccio, Vittore: Uffizi, ii. 58 Drawings, 84, 85
Carpi, Girolamo da: Pitti, ii. 164
Ugo da, Uffizi, ii. 94
Carraccioli, Alamanni dei: S. Croce, i. 301
Carriera, Rosalba: Uffizi, ii. 106
Caruel, Prof. T., ii. 286
Carucci, Jacopo (see Pontormo)
Cascine, the, i. 483
Casentino (see Jacopo Casentino)
Casolani, Alessandro: Uffizi, ii. 93
Castagno, Andrea del: Cathedral, i. 63, 68; Palazzo del Turco, 160; S. Croce, 290, 298; Via dei Fibbai, 387; S. Maria degli Angeli, 394; Santa Apollonia, 430; Ogni Santi, 486; Uffizi drawings, ii. 81; Academy, 142, 151; Bargello, 265, 269; Settimo, 448
Castellaccio, the, i. 391
Castiglione, Dante da, i. 149; ii. 326, 390
Castiglione, Count Baldassare, Bargello, ii. 270
Castle of Baroncelli, ii. 390
del Poggio, ii. 358
of the Vincigliata, ii. 355
Castracani, Castruccio, ii. 343, 388, 434, 449
Catalani, Madame, ii. 325
Catharine, St., of Sienna, i. 517
Catiline, i. 3; ii. 308
Cavalcante, Benedetto: S. Croce, i. 298
Guido, i. 23, 169
Leopoldo Cattani, ii. 298, 450

Digitized by Google

Cavalieri: Uffizi Engravings, ii. 100
Cavallini, Pietro: SS. Annunziata, i. 379; Hospital Innocenti, 385; S. Marco, 424; S. Lucia del Prato, 482; Academy, ii. 136
Cavolaja, the, i. 40, 146
Cecco d' Ascoli, i. 310
Ceceri, Monte, ii. 355
Cellini, Benvenuto: Loggia de' Lanzi, i. 194; Uffizi, 205; National Library, 211; Via della Pergola, 364; Palazzo Pitti, 556, 557; Uffizi drawings, ii. 91; Uffizi, 119, 123, 125, 128, 131; Bargello, 249, 262, 264, 269; Fiesole, 319
Cemetery of Jews, i. 346; ii. 421, 432
Protestant, i. 356; ii. 395
'Cenacolo,' Last Supper, by Andrea del Sarto, ii. 352
by Dom. Ghirlandajo: Ogni Santi, i. 487; San Marco, 412
by Raffaelle, ii. 199
Cenni, Cosimo Bargello, ii. 250
Cennini, Bernardo: Baccano, i. 151; National Library, 216; Ogni Santi, 486
Certosino, the Legate, i. 106
Cesalpino, Andrea, ii. 287
Cesare, Antonio: S. Felicità, i. 511
Champagne, Philippe de: Uffizi, ii. 55; Pitti, 176
Charles VIII. of France, i. 401; 545; ii. 432
Charles I., Henrietta Maria portraits: Pitti, ii. 178
Charles of Lorraine, ii. 126
Charles of Valois, i. 41; Bargello, ii. 258
Charlemagne, ii. 373
Charterhouse, London, ii. 406
Chellini, Pietro: Bigallo, i. 88
Cherubini, Luigi, i. 300
Chimenti, Jacopo, Palazzo Alessandri, i. 264; Palazzo Panciatichi, 362; SS. Annunziata, 374, 375; San Marco, 425; Uffizi, ii. 13, 36; Certosa, 399
Christina of Lorraine, i. 443
Choral Books: Cathedral, i. 79; Laurentian Library, 138; San Marco, 422
Churches—
Sant' Ambrogio, i. 352
St. Andrea, i. 148
SS. Annunziata, i. 369–381
Sant' Apollinare, i. 274
Santa Apollonia, i. 430
SS. Apostoli, i. 158
Badia, i. 268
Baptistery (see S. Giovanni)
San Barnaba, i. 431
San Bartolommeo, i. 167
San Biagio, i. 154, 260
La Calza, i. 548
San Carlo, i. 170
Carmine, i. 538
Santa Cecilia, i. 198
S. Croce, i. 285; façade, 286; interior, 288; pulpit, 290; monuments, 293; cloister, 306; Pazzi Chapel, 307; refectory, 308; frescoes, 314; chapels, 318; sacristy, 329
Sta. Elisabetta, i. 547
San Felice, i. 524
Sta. Felicità, i. 509
San Firenze, i. 275
San Frediano, i. 547
San Gaetano, i. 433
San Giovanni: Baptistery, i. 20; dossale, 103; gates, 24–32; mosaics, 35–37; ii. 297
San Giovannino: i. 403
dei Cavalieri, i. 429
San Giovanni di Dio, i. 488
San Girolamo, i. 507
San Jacopo sopr' Arno, i. 514
San Jacopo tra' Fossi, i. 279
San Leonardo in Arcetri, i. 192; ii. 420

Digitized by Google

Churches—
San Lorenzo, i. 110; old sacristy, 121; new sacristy, 123; cloister, 134; mausoleum, 129
Santa Lucia degli Magnoli, i. 498
Santa Lucia del Prato, i. 482
Sta. Maddalena de' Pazzi, i. 359
San Marco, i. 423
Sta. Margherita de' Ricci, i. 256
Sta. Maria sopr' Arno, i. 494
Sta. Maria dei Battalani, i. 429
Sta. Maria in Campidoglio, i. 143
Sta. Maria del Campo, i. 346
Sta. Maria de' Candeli, i. 360
Sta. Maria del Fiore: Cathedral, i. 43; façade, 45; gates, 48; sacristies, 69; Board of Works, 102; new façade, appendix, 563
Sta. Maria Maggiore, i. 433
Sta. Maria Nipoticosa, i. 160
Sta. Maria Novella, i. 453; Spanish Chapel, 473; Farmacia, 478
Sta. Maria Nuova, i. 378
Sta. Maria sopra Porta, i. 153
Sta. Maria degli Ughi, i. 164
Sta. Maria tra le Vigne, i. 452
San Martino, i. 189, 252
San Martino al Mugnone, i. 480
San Michele Bertoldi (see S. Gaetano)
San Michele delle Trombe, i. 256
San Michele de' Visdomini, i. 347
San Nicolò sopr' Arno, i. 505
Ogni Santi, i. 485
Or San Michele, i. 170
San Pancrazio, i. 438
San Paolo, i. 446
San Piero Buonconsigli, i. 143
San Piero Gattolino, i. 548
Churches—
San Piero Maggiore, i. 265
Scheraggio, i. 191
Pretori dei, i. 429
SS. Procolo e Nicomede, i. 343
Sta. Reparata, i. 3, 54
San Romolo, i. 200
San Salvador, i. 43, 107
San Salvador (see Ogni Santi)
San Simone, i. 341
Sto. Spirito, i. 528
San Stefano, i. 157
San Tommaso, i. 143
Sta. Trinità, i. 439
Ser Umido, i. 548
the Vanchetone, i. 447
San Zenobio, i. 57
Churches in Environs—
S. Alessandro Fiesole, ii. 316
Sant' Andrea, ii. 359, 436
San Biagio, ii. 435
San Domenico, ii. 299
Sta. Felice in Ema, ii. 415
San Francesco di Paula, ii., 421
San Ilario alle Fonte, ii. 394
San Leonardo, ii. 420
Sta. Lucia, ii. 360
Sta. Lucia alle Sale, ii. 436
San Marco Vecchio, ii. 322
Sta. Margherita in Montici, ii. 363
Sta. Margherita in Ripoli, ii. 415
Sta. Maria del Castagno, ii. 430
Sta. Maria Coverciano, ii. 353
Sta. Maria della Disciplina, ii. 394
Sta. Maria e San Lorenzo, 356, 358
S. Maria Primeriana: Fiesole, ii. 313
Sta. Maria a Marignolle, ii. 428
Sta. Maria della Scala, ii. 358
Sta. Marta, ii. 338
San Martino, ii. 436
San Martino in Mensola, ii. 353

Digitized by Google

Churches in Environs—
San Michele, ii. 359
San Miniato al Monte, fortifications, ii. 371; Basilica, 375
San Piero in Gerusalemme: Fiesole, 317
San Piero in Palco, ii. 364
San Quirico, ii. 446
SS. Quirino e Giuletta, ii. 428
San Salvador al Monte, ii. 370
San Stefano in Pane, ii. 343
SS. Vito e Modesto, ii. 422
Ciceroni, Bernardino: Archbishop's Palace, i. 107
Cignani, Carlo: Uffizi, ii. 54
Cigoli, Ludovico Cardi: Misericordia, i. 95; Palazzo Nonfinito, 259; Palazzo Alessandri, 264; Palazzo Martelli, 404; Palazzo Cento Finestre, 433; Palazzo Corsini, 444, 446; Palazzo Torrigiani, 500; Palazzo Guicciardini, 512; Palazzo Rinuccini, 521; Uffizi, ii. 13, 35, 39, 72; drawings, 87; Academy, 159; Pitti, 164, 165, 166, 172, 191, 194; Bargello, 261; Castello, 345; Settignano, 360; Certosa, 401
Cioli: Bargello, ii. 269
Cimabue, Giovanni: S. Croce, i. 329; S. Maria Novella, 339; 459; Uffizi, ii. 2; Academy, 146
Cinque Lampade, le, ii. 196
Ciocchi, Ulisse: S. Maria Novella, i. 453
Ciompi, Revolt of, ii. 246
Cione, Maestro: Cathedral Board of Works, i. 104
Cione di Lapo: Hospital of La Scala, i. 480
Cipolla, Professore: Banca Nazionale, i. 346
Circolo Filologico, Society of, i. 160
Ciuffagni, Pietro: Cathedral, i. 73
Civitali, Matteo: Bargello, ii. 251, 274
Claude Lorraine: Uffizi, ii. 55
Cleef, Joas: Palazzo Panciatichi, i. 361
Cocchi, Antonio, i. 301; ii. 282
Ulisse: Certosa, ii. 401
Collegio Eugeniano, i. 101
Colonna, Vittoria, ii. 85
Column of Abundance, i. 146
Sta. Felicità, i. 509
Mars, i. 34
Compagni, Dino, i. 41
Company of Buonuomini, i. 188
Laudesi, i. 334
San Luca, i. 380
Or San Michele, i. 172
Confraternity of Scalzi, i. 397
Consani: Pitti, ii. 174
Conservatorio in Ripoli, i. 480
Contucci (see Sansovino Andrea)
Convenevole, poem of: National Library, i. 217
Convents—
St. Ambrogio, i. 351
Annalena, i. 550
SS. Annunziata, i. 369
La Calza, i. 548
Camaldoli: Environs, ii. 452
Carmine, i. 537
Sta. Catarina, i. 397
Certosa: Environs, ii. 396–404
SS. Clemente e Agata, i. 429
S. Croce, i. 285–313
S. Donato a Scopeto: Environs, ii. 425
San Gaggio: Environs, ii. 394
S. Maddalena de' Pazzi, i. 357
San Marco, i. 408; cloister, 409; refectory, 411; chapter house, 411; cells, 412; library, 420; choral books, 422
Sta. Maria degli Angeli, i. 393
Sta. Maria de' Candeli, i. 360
S. Maria Novella, i. 452; Spanish Chapel, 473; refectory, 477; Farmacia, 478

Digitized by Google

Convents—
Monticelli, i. 337; ii. 392
Montedomini, i. 338
Murate, i. 278, 339
Ogni Santi, i. 487; refectory, 487
Paradiso: Environs, ii. 367
San Gallo: Environs, ii. 322
San Rocco, i. 429
San Salvi: Environs, ii. 350
Sto. Spirito, i. 528
Vanchetone, i. 447
San Domenico: Environs, ii. 299
Uliveto, Monte: Environs, ii. 260, 430, 431
La Vernia, ii. 452
Corbellini, Campo dei (see Piazza Madonna)
'Corilla,' Maria Maddalena Morelli, i. 405
Cornaro, Caterina, ii. 62
Luigi: Pitti, 170
Correggio: Palazzo Alessandri, i. 264; Palazzo Panciatichi, 362; Uffizi, ii. 49, 52; Academy, 140
Corsini, Andrea, i. 545
Bishop Pietro, i. 75
Cort, Cornelius: Uffizi engravings, ii. 100
Cortesi, Jacopo (see Borgognone)
Cortona, Pietro da: Pitti, ii. 162, 169, 174, 177, 188
Costa, the hill of the, ii. 418
Corsini Silvio: S. Maria Novella, i. 472
Costantino de' Servi, i. 388
Costoli, Aristodemo: Cathedral, i. 78; S. Croce, 288; S. Maria Nuova, 348; Tribune of Galileo, ii. 292
Cosway, Maria: Uffizi, ii. 123
Richard: Uffizi, ii. 78
Council of Greek and Latin Churches, i. 75, 140
Credi, Lorenzo: Cathedral, i. 70; Palazzo del Turco, 160; Palazzo Strozzi, 435; Palazzo Fransoni, 483; Palazzo Torrigiani, 501; Uffizi, ii. 15, 23, 24, 41, 43, 66; Drawings, 82, 90; Academy, 140, 144, 155; Pitti, 192; S. Domenico, 300, 301
Cresti, Domenico (see Passignano)
Crivelli: Palazzo Panciatichi, i. 362
Croce al Trebbio, i. 449
Cromwell, Oliver, ii. 194, 269
Cronaca, Il: Palazzo Vecchio, i. 237, 247; SS. Annunziata, 379; Palazzo Strozzi, 434; Palazzo Guadagni, 526; S. Spirito, 529; San Salvador, ii. 370; Bellosguardo, 422
Curradi, Francesco: San Marco, i. 425; Pitti, ii. 164
Curry, W. R., ii. 105, 116
Cybo, Veronica, ii. 326

D

Da Cesena: Marucelliana Library, i. 398
Daddi, Bernardo: S. Croce, i. 332; Porta S. Giorgio, 507; Or San Michele, 186
Dado, Il Maestro del: Uffizi engravings, ii. 99
Dandini, Piero: SS. Annunziata, i. 376; Tabernacle, ii. 199
Daniele da Volterra: Uffizi drawings, ii. 83, 89
Dante, Alighieri, i. 240, 254; ii. 257, 277, 105; cited, i. 6, 8, 12, 14, 22, 37, 41, 267, 274, 277, 392, 424, 496; ii. 351, 374, 392, 395, 427
Fra Ignazio: Palazzo Vecchio, i. 240; S. Maria Novella, 454
Vincenzio: Baptistery, i. 32; Uffizi, 203; Bargello, ii. 254
Davanzati, Bernardo, i. 164
David, the, of Michael Angelo, ii. 134
Davy, Sir Humphrey, ii. 293
Dei, Matteo: Bargello, ii. 260

Digitized by Google

Del Francione: Palazzo Vecchio, i. 241
Dello Delli: S. Maria Nuova, i. 349; S. Maria Novella, 473
Demidoff, Count Nicholas, ii. 434
Prince Paolo, i. 504; ii. 323
Desfontaines, René, ii. 288
Desiderio da Settignano: San Lorenzo, i. 115; Palazzo Alessandri, 265; S. Croce, 301; S. Maria Novella, 461, ii. 359
Desiderius, King of Lombards, ii. 373
'Diavolo, Il,' da Giovanni da Bologna, i. 147
Dioscorides, the: Uffizi intagli, ii. 117
Dolce, Carlo: Palazzo Martelli, i. 404; Palazzo Strozzi, 435; Palazzo Corsini, 443, 444, 445, 446; Vanchetone, 447; Palazzo Pitti, 557; Uffizi, ii. 43, 72, 75, 76, 78; Pitti, 178, 191
Dolfi, Giuseppe, i. 109
Domenichino: Palazzo Martelli, i. 404; Palazzo Torrigiani, 500; Uffizi, ii. 72; Drawings, 91
Domenico di Polo: Uffizi medals, ii. 127
Donatello: Baptistery, i. 27, 34, 38; Cathedral, 48, 56, 57, 65, 66, 68, 73, 74, 78; San Lorenzo, 118, 121, 122, 133; Palazzo Spini, 161; Via Calzaioli, 167; Or San Michele, 177, 180, 182; Loggia de' Lanzi, 194; Palazzo Quaratesi, 260; Palazzo Alessandri, 265; S. Croce, 291, 298, 335; Archives, S. Maria Nuova, 351; Palazzo Panciatichi, 363; Via Ricasoli, 395; Palazzo Martelli, 404; Vanchetone, 447; Palazzo Pitti, 557; Uffizi, ii. 131; Bargello, 250, 255, 261, 264, 272, 274
Donati, Corso, i. 265; ii. 248, 350
Donati, Piccarda, ii. 392
Professor, ii. 416
Doni, Angelo and Maddalena: Pitti, ii. 167
Doscio, Giovanni Antonio: Archbishop's Palace, i. 107; Sta. Maria Novella, 468
Dossi, Dosso: Uffizi, ii. 72
Douwen, Franz: Uffizi, ii. 75; Pitti, 195
Dovizi, Cardinal of Bibbiena: Pitti, ii. 178
Dow, Gerard: Uffizi, ii. 72
Drevet, Pierre: Uffizi engravings, ii. 103
Dudley, Sir Robert, i. 437; ii. 293, 354
Dupré, Giovanni: San Lorenzo, i. 116; Uffizi, 204; S. Croce, 288; Via della Sapienza, 396; Pitti, ii. 188
Durando: National Library, i. 216
Dürer, Albert: Palazzo Fransoni, i. 484; Uffizi, ii. 53, 55, 72; Drawings, 91; Engravings, 101
Dwellings, Florentine, i. 20

E

Edelinck, Gerard: Uffizi engravings, ii. 102, 103
Egmont, Justus van: Palazzo Torrigiani, i. 502
Elci, Angiolo d': Laurentian Library, i. 135
Ema, Stream of, ii. 410
Emperors—
Baldwin II., i. 107
Charles V., ii. 190, 440
Conrad II., ii. 301
Frederick II., ii. 330
Henry II., ii. 374
VII., ii. 350, 375
Otho III., ii. 453
IV., i. 40
Empoli (see Chimenti)
Esecutore della Giustizia, i. 226
Etruscan Ancestors, i. 1
Eustachio, Fra: Cathedral, i. 79
San Marco, 422

Digitized by Google

F

Fabriano, Gentile da: S. Nicolò, i. 505; Uffizi, ii. 69
Fabbrucci, Luigi: S. Croce, i. 288
Falconieri, Chiarissimo dei, i. 380
Families—
Abati, i. 172
Acciajoli, i. 158, 490; ii. 250, 401
Adimari, i. 167; ii. 144
Alberti, i. 278, 300; ii. 367, 379
Albizzi, i. 266; ii. 356
Alessandri, i. 262; ii. 356
Amidei, i. 156
Amieri, i. 100, 147
Antillesi, i. 283, 320
Artimini, ii. 429, 451
Bandini, i. 255
Bardi, i. 317, 487, 494
Bardi Conti, i. 332
Barducci, i. 510
Baroncelli, i. 321
Borgherini, i. 159; ii. 423
Buondelmonti, i. 156, 158, 494; ii. 412
Brunelleschi, ii. 344
Cancellieri, ii. 437
Canigiani, i. 498
Capponi, i. 224, 365, 516, 517, 531
Castellani, i. 276; ii. 326
Castiglione, i. 149; ii. 18
Cavalcante, i. 170
Cerchi, i. 255, 514
Corsini, i. 442, 545
Donati, i. 156
Feroni, i. 161
Forteguerri, ii. 358
Fransoni, i. 483
Frescobaldi, i. 515
Gaddi, i. 432
Galletti, ii. 419
Galli, ii. 419
Gherardini, ii. 413
Gianfigliazzi, ii. 428
Ginori, i. 405; ii. 348
Giugni, i. 269
Gondi, i. 275
Guadagni, i. 526
Families—
Guicciardini, 509 512
Guidi Conti, i. 344
Lambertesca, i. 155
Lamberti, i. 157
Lapi, i. 426, 432
Londi, i. 262
Macci, i. 168
Macchiavelli, ii. 424
Manelli, ii. 447
Manzena, del, ii. 358
Marignolle, ii. 425
Marucelli, i. 397
Medici, i. 101, 107, 119, 122, 125, 129, 130, 131, 136, 143, 194, 206, 207, 209, 230, 234, 235, 262, 281, 295, 377, 387, 403; ii. 28, 35, 40, 49, 55, 66, 390
Michelozzi, i. 524, 534, 537
Minerbetti, i. 456
Monti, i. 149
Mozzi, i. 499
Neri, i. 501
Nerli, i. 530; ii. 429
Panciatichi, i. 360; ii. 74, 183
Pandolfini, i. 430; ii. 250
Panzani, i. 349
Pazzi, i. 259
Peruzzi, i. 279
Pitti, i. 554
Portinari, i. 348
Pulci, ii. 74
Quaratesi, i. 286
Ricasoli, i. 257; ii. 144
Ricci, i. 464
Ridolfi, i. 522
Rinuccini, i. 521
Rondinelli, i. 100
Rossi, i. 509
Rucellai, i. 437, 453, 459, 472, 481
Sacchetti, ii. 426
Salimbeni, ii. 164
San Clemente, i. 366
Salviati, i. 257, 547; ii. 354
Sassetti, i. 441
Scali, degli, i. 164
Sermanni, i. 506
Serristori, i. 504
Soderini, i. 517, 544

Digitized by Google

Families—
Strozzi, i. 434, 439, 441, 462, 468; ii. 23, 422, 430, 438
Stufa, i. 536; ii. 332
Temperani, ii. 249, 275
Tornabuoni, i. 439, 464
Torrigiani, i. 499
Uberti, i. 172
Ubertini, i. 304, 334
Vannini, i. 346
Vecchietti, i. 147, 456
Velluti, i. 320
Vespucci, i. 488
Villani, i. 343
Visdomini, i. 12
Fanelli, Maestro: Palazzo Pitti, i. 555
Fantacchiotti, Odoardo: Uffizi, i. 204; S. Croce, 299, 300; Fiesole, ii. 307
Farcelli: Certosa, ii. 407
Farnese, Pier, i. 66
Fauveau, Mdlle. de: S. Croce, i. 328
Federighi, Bishop Benozzo, ii. 422
Feltrini, Andrea: Palazzo Quaratesi, i. 485
Fedi: Loggia de' Lanzi, i. 197
Felice, Bishop, i. 3
Ferrerii, Bartolommeo: National Library, i. 215
Zaccharias: National Library, i. 215
Ferri, Cyrus: Pitti, 162, 164
Ferrucci, Andrea: Cathedral, i. 67; Tabernacle, ii. 197; Fiesole, 314
Francesco: Cathedral, i. 75; San Lorenzo, 116; Palazzo Vecchio, 237; Sta. Trinità, 439; Pietra Dura, 387
Ferruccio, Francesco, i. 526; ii. 432
Fevère, Pierre, i. 443; Tapestries, ii. 203
Ficino, Marsilio, i. 66, 214, 465; ii. 280, 339, 341
Fiesole, Etruscan city, i. 2; ii. 305; Roman Theatre, 310; Museum, 311; Cathedral, 313; Arx, 316; Convent of Gerolamites, 318; Oratory of Sant' Ansano, 318
Fiesole, Andrea di: Ogni Santi, i. 487
Fra Giovanni da (see Angelico, Fra)
Filicaia, Vincenzio, i. 302
Filipepi (see Botticelli)
Finiguerra, Maso: Cathedral Board of Works, i. 103; Via Vaccareccia, 198; Palazzo Pitti, 557; Uffizi, ii. 94; Bargello, 260
Fiorentino, Francesco: Tabernacle, ii. 198
Florence, ancestors of, i. 1
origin of name, i. 1
divisions of city, i. 9
walls of, 10–17
early history, i. 1–6
environs, i. 7; ii. 297
Florin, Florentine, ii. 125
Foggini, Giov. Battista: S. Ambrogio, i. 352; SS. Annunziata, 376; Carmine, 545
Fontana, Annibale: Palazzo Capponi, i. 365; Uffizi original drawings, ii. 92; Intagli, 115
Fortezza del Basso, i. 431
San Giorgio, i. 506
Foscolo, Ugo, i. 242, 296; ii. 424
Fra Angelico (see Angelico)
Fra Bartolommeo (see Bartolommeo)
Francavilla, Piero: S. Croce, i. 334; SS. Annunziata, 378; S. Marco, 425; S. Trinità, 490; Uffizi, ii. 75
Franceschini, Baldassare (see Volterrano)
Francesco, d' Antonio: Laurentian Library, i. 138
di Cristofano (see Franciabigio)
Girolamo: Uffizi medals, ii. 127
d' Ubertino (see Bacchiacca)

Digitized by Google

Francia, Francesco: Palazzo Fransoni, i. 484; Uffizi drawings, ii. 84; Academy, 142
Franciabigio: Misericordia, i. 95; Palazzo Alessandri, 264; S. Maria de' Candeli, 360; SS. Annunziata, 373, 374; Palazzo Martelli, 404; Sto. Spirito, 530; La Calza, 549; Uffizi, ii. 44, 50; the Scalzo, 160; Rovezzano, 359; Poggio a Caiano, 439
Francione, del: Palazzo Vecchio, i. 241
Francis, St.: Academy, ii. 147
St. di Paula, ii. 421
Franco, Giovan Batt.: Pitti, ii. 177
Fuccio, Vanni, i. 496
Fuligno, Bishop, i. 461

G

Gaddi, Agnolo: Cathedral, i. 66; S. Croce, 314, 324; S. Ambrogio, 353; Sto. Spirito, 532, 534; Carmine, 543; Uffizi, ii. 6; Original Drawings, 80; Academy, 149; Bargello, 248, 253, 261; San Miniato, 380
Gaddi: Baptistery, i. 36; Cathedral, 64; S. Croce, 322; Palazzo Corsini, 446
Taddeo: Cathedral, i. 45; Or San Michele, 174; S. Croce, 306, 308, 314, 322; S. Maria Novella, 473; Ponte S. Trinità, 490; Ponte Vecchio, 491; S. Felicita, 511; Uffizi original drawings, ii. 80; Academy, 148, 149; San Miniato, 380, 384; Impruneta, 415
Gaetano, Scipio: Pitti, ii. 184
Gaffuri, Maestro Giorgio: Uffizi, ii. 121
Galantini, Ippolito, i. 447
Galilei, Galileo: National Library, i. 210; S. Croce, 303, 328; Via della Costa, 506; Uffizi, ii. 74; Pitti, 173; Tribune, 292; Arcetri, 416, 418, 419; Bellosguardo, 424
Galla Placidia, i. 40
Gallo, San (see San Gallo)
Galluzzo, Commune of, ii. 395
Gambassi, Francesco da: Cathedral, i. 68
Gamberelli (see Rossellino, Bernardo)
Gamberucci, Cosimo: S. Maria Novella, i. 478
Games—
Calcio, i. 281
Palla e Maglio, i. 366
of Peasantry, i. 554
Garavaglia, Giovita: Uffizi engravings, ii. 104
Gardens—
Boboli, i. 552
Botanic, i. 366; ii. 289
Capponi, i. 366
di San Marco, i. 397
Orti Oricellari, i. 481
Torrigiani, i. 548
Gargiolli, Domenico: S. Maria Novella, i. 467
Garofalo, Benvenuto: Pitti, ii. 175, 193
Gates of City, i. 10–17
(see Porta)
Gemignano, Giacinto: Palazzo Corsini, i. 446; Archives S. Maria Nuova, 350
Gentile da Fabriano: Academy, ii. 149
Geology: Environs of Florence, i. 281
Georgeofili, Society of, ii. 303
Gerini, Lorenzo: Academy, ii. 151
Gerini, Nicolo: Cathedral, i. 61; Ogni Santi, 487; S. Felicità, 511; Uffizi, ii. 6; Academy, 136, 149, 151; San Miniato, 381
Piero: Bigallo, i. 91
Gerino of Pistoia: Uffizi, ii. 12

Digitized by Google

Gherardini, Alessandro: Tabernacle, ii. 197
Gherardo: Tabernacle, ii. 197
della Notte (see Honthorst)
da Monte: Laurentian Library, i. 138
Gheri, Agnolo: Sta. Felicità, i. 511
Ghetto, the, i. 141
Ghiberti, Lorenzo: Baptistery, i. 25, 30; Cathedral, 53, 68, 72; Or San Michele, 178, 179, 183; S. Croce, 291, 304; S. Maria Novella, 463; National Library, 212; Via S. Egidio, 348; Uffizi, ii. Drawings, 81; Bargello, 263, 266; Fiesole, 318
Ghirlandajo, Benedetto: S. Maria Novella, i. 461
David: St. Annunziata, i. 370; S. Maria Novella, 465
Domenico: Cathedral, i. 49; Palazzo Vecchio, 222; Palazzo Panciatichi, 363; Innocenti, 385, 386; San Marco, 412; S. Trinità, 441; S. Frediano, 546; S. Maria Novella, 464, 466; S. Lucia del Prato, 482; Palazzo Fransoni, 484; Ogni Santi, 486, 487; Uffizi, ii. 24, 67; Drawings, 82, 84, 89; Academy, 142, 154; Pitti, 193; Tabernacle, 199; Bargello, 266
Ridolfo: Bigallo, i. 93; Palazzo Vecchio, 242; S. Maria degli Angeli, 394; Palazzo Corsini, 444; Palazzo Torrigiani, 502; S. Niccolò, 505; San Felice, 525; S. Spirito, 533; Uffizi, ii. 15, 31, 69; Engravings, 100; Pitti, 187
Gibbons, Grinling: Bargello, ii. 261
Giglioli, Enrico, ii. 289
Ginestre, Monte, ii. 437
Ginori China Factory, ii. 347
Giordano, Luca: S. Maddalena de' Pazzi, i. 359; SS. Annunziata, 380; Palazzo Riccardi, 402; Carmine, 545; Uffizi drawings, ii. 101
Giorgione: Uffizi, ii. 57, 61; Drawings, 86; Pitti, 179, 184
Giottino: Bigallo, i. 91; Palazzo Vecchio, 222; S. Croce, 333; Accademia Filarmonica, 340; S. Ambrogio, 353; Uffizi, ii. 3
Giotto: Campanile, i. 45; Cathedral, 54, 66; Board of Works, 105; S. Croce, 308, 318, 326; Via Cocomero, 395; San Marco, 424; S. Maria Novella, 455; Ogni Santi, 487; Uffizi, ii. 2; Academy, 138, 146; Bargello, 257; SS. Maria e Lorenzo, 358
Giovanni d' Aste: S. Croce, i. 304
da Bologna (see Bologna)
da Fiesole (see Angelico, Fra)
delle Corniole: Uffizi, ii. 115
di Donnino: Bigallo, i. 93
di San Giovanni: Palazzo Conte Galli, i. 261; Palazzo Antellesi, 283; S. Croce, 310, 320; Via Ghibellina, 340; S. Maria Nuova, 348; Ogni Santi, 486, 487; S. Felice, 526; Via de' Serragli, 547; Porta Romana, 549, 550; Uffizi, ii. 72; Pitti, 176; Tabernacles, 196, 198;

Digitized by Google

Tapestries, 203; Badia, Fiesole, 302; Pratolino, 328; Petraia, 345; Settimo, 448
Giovanni da Milano: S. Croce, i. 329, 331; Carmine, 538, Uffizi. ii. 17; Academy, 148; S. Miniato, 380; Impruneta, 415
Monte di: Cathedral, i. 79; Board of Works, 105; S. Marco, 422
da Nobile: Palazzo Vecchio, i. 230
dell' Opera: S. Maria Novella, i. 468
da Udine: Certosa ii, 406
Giovanozzi, Francesco: S. Croce, i. 288
Giovio, Paolo: S. Lorenzo, i, 134; ii. 439
Girolamo da Cremona: National Library, i. 215
'Giudici a Ruota,' i. 277; ii. 247, 249
Giugni, Bernardo, i. 269
Giuliano d' Arrigo (see Pesello)
da Majano: Palazzo Vecchio, i. 242
Giulio Romano: Uffizi, ii. 71; Engravings, 99; Drawings, 84, 88; Pitti, 167, 181
Giunti: Bigallo, i. 93
Giusti, Giuseppe, i. 561; ii. 379
Pietro: S. Croce, i.
Glass, painted windows: Cathedral, i. 61, 67; S. Maria Novella, 455, 463, 466
Goes, Hugo (see Van der Goes)
Gonfalonier, office, i. 221
Gordigiani: Palazzo Strozzi, i. 436
Gozzoli, Benozzo: Riccardi Palace, i. 402; Palazzo Torrigiani, 500; Uffizi, ii. 69; Drawings, 81, 82
Graffione, Il: Piazza SS. Annunsiata, i. 384
Granacci, Francesco: Carmine, i. 541; Uffizi, ii. 32; Academy, 137, 140, 159; Pitti, 185
Grand Duchess—
Claudia Felice, i. 76
Eleanora of Toledo, i. 244, 522; ii. 128, 440
Joanna of Austria, i. 553; ii. 440
Vittoria della Rovere, i. 442
Grand Dukes—
Cosimo I. (Medici), i. 90, 132, 137, 192, 195, 199, 203, 207, 208, 244, 310, 387, 396, 401, 552; ii. 34, 126, 127, 128, 162, 194, 248, 254, 262, 345, 372
Cosimo II. (Medici), i. 131
Cosimo III. (Medici), i. 208; ii. 434
Ferdinand I. (Medici), i. 130, 131, 205, 383, 387, 388, 389, 449, 506; ii. 116, 126, 334, 345, 441
Ferdinand II. (Medici), 'i. 132, 209, 389, 401, 442, 443; ii. 194, 203, 256, 292
Ferdinand III. (Austrian), i. 131; ii. 254, 328, 410, 434
Francis I. (Medici), i. 132, 203, 205, 206, 236, 522; ii. 115, 128, 264, 327, 328, 334, 440, 452
Francis II. (Medici), ii. 322
Leopold I. (Austrian), i. 396
Leopold II. (Austrian), i. 131, 560; ii. 254, 280, 294, 305, 452
Pietro Leopoldo (Austrian), i. 559; ii. 76, 129, 292, 297, 303, 322, 332
Graziadei, Mariano: Palazzo Vecchio, i. 243; Uffizi, ii. 13
Grazzini, Anton. Frances., i. 76
Greve, river, ii. 395, 410-428
Grignan, Madame de, ii. 55
'Grilli' (Mole-crickets), i. 51
Grimon, Alexis: Uffizi, ii. 56
Grisi, Giulia, ii. 326
Grossi (see Caparra, Nicolò)
Grotius, Hugo: Pitti, ii. 171
Gualberto, Giovanni, ii. 370, 453

Digitized by Google

Gualdrada, La Buona, i. 41
'Guardamorto,' tower of, i. 84
Guardavia, district of, ii. 430
Guelph and Ghibelline factions, i. 166
Guercino: Palazzo Corsini, i. 444; Palazzo Fransoni, i. 485; Uffizi, ii. 49, 52–72; Drawings, 87, 91
Guglielmo, bishop of Arezzo, i. 40
di Marcilla(see Marcilla)
Guidi, Casa, i. 524
Guido of Arezzo, ii. 453
Guild of—
Abundance, i. 173, 184
Advocates, i. 182
Apothecaries, i. 143, 176
Butchers, i. 182
Calimala, i. 105, 150, 179, 183
Carpenters, i. 180
Exchange, i. 145, 179
Farriers, i. 178
Flax, i. 148, 177
Furriers, i. 177
Hosiers, i. 181
Notaries, i. 184
Silk, i. 155, 174, 176
Tanners, i. 177
Vintners, i. 158; Appendix, 566
Wool, i. 151, 178
Guittone, Fra, da Arezzo, i. 391

H

Hamilton, Gavin: Uffizi, ii. 63
Hannibal, ii. 308
Harlow, George: Uffizi, ii. 73
Hawkwood, Sir John, i. 61; ii. 344, 422
Hayter, G.: Uffizi, ii. 63
Healey, Uffizi, ii. 63
Hemling (see Memling, Hans)
Hercules, i. 1
Hobbema, Minderhout: Palazzo Torrigiani, i. 504
Holbein, Hans: Palazzo del Turco, i. 160; Uffizi, ii. 54, 72
Honthorst, Gerard: Uffizi, ii. 73, 74, 75
Horse races, i. 258
Hospital of—
San Bonifazio, i. 430
Foundlings, i. 480
San Giovanni di Dio, i. 489; ii. 364
Innocenti, i. 384
S. Lucia, i. 498
St. Matthew, i. 396
Military, i. 429
Sta. Maria Nuova, i. 348, 350
San Paolo, i. 448
Templars, i. 491

I, J

Jacopo da Casentino: S. Maria Novella, i. 471; Uffizi, ii. 17; Tabernacle, 196
da Empoli (see Chimenti)
della Quercia: Cathedral, i. 49; Bargello, ii. 274
da Settignano, ii. 391
Jesi, Samuele: Uffizi engravings, ii. 104
Impruneta, Madonna of, ii. 414
Infangati, Mangia degli, i. 172
Ingesuati, the, i. 548
Inghirami, Francesco, ii. 181, 303
Ingres: Uffizi, ii. 73
Jordaens, Hans: Palazzo Fransoni, i. 485
Justinian, Pandects of, i. 139

K

Karcher, Nicholas: Tapestries, ii. 203
Kauffmann, Angelica: Uffizi, ii. 72
Kemble, John, cited: Uffizi, ii. 110
Ketterick, Bishop John, i. 303
Kirkup, ii. 257
Kneller, Sir Godfrey: Uffizi, ii. 73
Kranach, Lucas: Uffizi, ii. 53, 55; Engravings, 101

Digitized by Google

L

Labellardière, ii. 288
Laiatico, Marchese Neri, i. 299
Lamberti, Nicolò: Cathedral, i. 49, 51, 57
Lami, Abate Giovanni, i. 197, 302, 347; ii. 320
Landino, Cristofano, i. 465; ii. 280
Jacopo: Or San Michele, i. 184
Taddeo: Ponte S. Trinità, i. 490
Lando da Gubbio, ii. 125, 244
Michele, i. 246, 429
Landor, Walter Savage, ii. 305
Lanfredini, Jacopo d' Orsini, ii. 419
Lanzi, Abate Luigi, i. 298
Lapi, Nicolò di, i. 426; Bargello, ii. 253
Lapo, Jacopo Tedesco: Baptistery, i. 22, 23; Ponte alla Carraia, 489
Largillière, Nicolas: Uffizi, ii. 55
Lasca (see Grazzini, Anton. Fran.)
Latini, Brunetto, i. 257, 320, 433
Laudesi, the, i. 172; ii. 328
Laurati, Pietro: Uffizi, ii. 5
Lazzaro, Maestro: S. Maria Novella, i. 472
Leader, John Temple, ii. 356
Le Brun, Madame: Uffizi, ii. 72
Legend, Wind and Devil, i. 105
Leighton, Sir Frederick: Uffizi, ii. 73
Lely, Sir Peter: Uffizi, ii. 104; Pitti, 194
Leonardo da Vallombrosa: Loggia de' Lanzi, i. 193
da Vinci (see Vinci)
Leoni, Leone, of Arezzo: Uffizi medals, ii. 127, 128
Library, Laurentian, i. 135-140
Marucelliana, i. 397
National, i. 207
Palatine, i. 207
Libri, Pietro: Vanchetone, i. 447
Ligozzi, Jacopo: S. Maria Novella, i. 457; Ogni Santi, 487; Uffizi, ii. 76; Academy, 159; Pitti, 191
Lily, Badge of Florence, i. 2
Linnæus, Charles de, ii. 288
Lion-keeper, i. 226
Lippi, Fra Filippo: San Lorenzo, i. 117; Palazzo Alessandri, 264; Palazzo Riccardi, 402; S. Maria Nuova, 350; Palazzo Panciatichi, 361; Innocenti, 385; Canto della Cuculia, 536; Uffizi, ii. 14, 39; Drawings, 83; Academy, 138, 144, 151; Pitti, 191, 192, 193; SS. Maria e Lorenzo, 358
Filippino: Badia, i. 270; Palazzo Strozzi, 435; Palazzo Corsini, 444, 445; S. Maria Novella, 462; Palazzo Fransoni, 484; Palazzo Torrigiani, 502; S. Spirito, 530; Carmine, 538; Uffizi, ii. 27, 28; Drawings, 81, 82, 84, 89, 91; Academy, 153, 157; Tabernacle, 198; Settimo, 448
Lorenzo: Uffizi, ii. 13; Academy, 159; Malmantile, 451
Lipsius, Justus: Pitti, ii. 171
Lira, coin, ii. 126
Loggia degli Adimari, i. 168
del Grano, i, 276
de' Lanzi, i. 192
Mercato Nuovo, i. 153
Neghitosa, La, i. 168
Rucellai, i. 437
Longhi, Giuseppe: Uffizi engravings, ii. 104
Lorenzetti, Ambrogio (see Baldese)
Pietro (see Laurati)
Lorenzo di Pietro (see Vecchietta)
Lorenzi, Stoldo: Boboli, i. 553
Lotto, Lorenzo: Pitti, ii. 178
Louis of Toulouse, i. 290
Lucas van Leyden: Uffizi, ii. 53; engravings, 101

Digitized by Google

Luini, Bernardino: Uffizi, ii. 52
Luna Francesco della, Guild of Silk, i. 155; Innocenti, 384
Rinaldo della: Bargello, ii. 273
Lupo, Giov. Anton. del: S. Miniato, ii. 386
Lung' Arno Acciajoli, i. 490
Luther, Martin, i. 534; ii. 55

M

Macchiavelli, Nicolò, i. 297, 513; ii. 273, 413
Macchietti, Girolamo: S. Maria Novella, i. 456
Maffei, Don Timoteo: ii. 301
Magliabecchia, Antonio, i. 207, 448
Magnasco, Alessandro: Palazzo Torrigiani, i. 503
Majano, Benedetto da (see Benedetto)
Mainardi, Sebastiano: S. Croce, i. 323; S. Maria Novella, 465; Uffizi, ii. 18
Malta, Knights of: Bargello, ii. 250
Manetti, Antonio: S. Spirito, i. 529
Gianozzo: Cathedral, i. 61, 65; Tabernacle, ii. 197
Rutilio: Certosa, ii. 400
Manin: Daniele, i. 294
Manni, Giannicolo: SS. Annunziata, i. 378
Manozzi (see Giovanni di San Giovanni)
Mantegazza, Prof., ii. 281
Mantegna, Andrea: Palazzo Panciatichi, i. 362; Palazzo Martelli, 404; Uffizi, ii. 48, 53; Engravings, 95, 96; Drawings, 87
Mantua, Eleonora, Duchess of: Pitti, ii. 184
Maratta, Carlo: Palazzo Panciatichi, i. 362; Palazzo Corsini, 444; Pitti, ii. 169
Marc Antonio: Uffizi engravings, ii. 97, 98, 99
Marco Domenico, Palazzo Vecchio, i. 239
Margaret of Austria: Uffizi, ii. 116
of Orleans, ii. 75, 443, 444
Margheritone of Arezzo: S. Croce, i. 326
Marcilla, Guglielmo: Laurentian Library, i. 135
Marini, Antonio, ii. 257
Marignolle, Rustico, ii. 425
Mario, Duca di Candia, ii. 326
Mariotto, Giov. Fran. di: Cathedral, i. 79, 80
Marlborough, Duke of: Pitti, ii. 169
Marsili, Luigi, i. 75
Marsupini, Carlo, i. 65, 301; ii. 280
Martinella, the Bell, i. 154
Marucelli, Francesco, i. 397
Marzocco, the, i. 222, 232
Masaccio: S. Martino, i. 253; S. Maria Novella, 455; Palazzo Torrigiani, 501; Carmine, 537; Uffizi, ii. 43, 71; Drawings, 82; Academy, 151
Maso Finiguerra (see Finiguerra)
Matilda, Countess, i. 5, 107; ii. 453
Matas, Nicolò: S. Croce, i. 287
Matham, Jacob: Uffizi engravings, ii. 102
Matteo di Acquasparte: Bargello, ii. 258
Matteucci, Carlo, ii. 290, 294
Matsys, Quentin: Uffizi, ii. 72
Mazzolino of Ferrara, Palazzo Fransoni, i. 484; Uffizi, ii. 53; Pitti, 176
Mazzuola, Francesco (see Parmigiano)
Medici, Alexander, Cardinal, i. 447
Alexander, the Moor, i. 126, 132, 249, 401 ii. 125, 127, 336

Digitized by Google

Medici, Angiolo Marzi, i. 377
Don Antonio, i. 397; ii. 425
Anna Maria, Elec. Pal., ii. 195
Catharine de', i. 207, 339; ii. 333
Cosimo Vecchio, i. 119, 121, 136, 194, 203, 225, 420, 481; ii. 34, 66, 263, 280, 301, 333, 339
Eleonora de', ii. 334
Ferdinand, Prince, i. 442
Giovanni delle Bande Nere, i. 116, 132, 204, 249; ii. 60, 275
Giovanni de' (see Pope Leo X.)
Don Giovanni de', i. 131
Giovanni de' Bicci, i. 39, 113, 121, 384
Giuliano, Duca de Nemours, i. 125; ii. 303
Giulio (see Pope Clement VII.)
Ippolito de': Pitti, ii. 177, 185
Leopold, Cardinal de', i. 205, 209: ii. 71, 165, 193, 256, 292
Lorenzo, the Magnificent, i. 70, 122, 203, 239, 334, 416; ii. 115, 127, 263, 339, 438
Lorenzo, Duca di Urbino, i. 125
Ottaviano de', i. 397; ii. 439
Piero, il Gottoso, i. 122; ii. 137, 273, 378
Silvestro de', ii. 246
Busts of, ii. 133; Miniatures, 106
Megalotti, Giov. Fran., i. 304
Mellini, Pietro: S. Croce, i. 290; Bargello, 272
Memling, Hans: Palazzo Corsini, i. 446; Uffizi, ii. 55
Memmi, Lippo: Uffizi, ii. 5; Academy, 149
Memmi, Simone: Sta. Maria Novella, i. 474, 476; Uffizi, ii. 5
Mensola, stream of, ii. 353
Menzini, Benedetto, i. 278
Mercanzia, tribunal, i. 182, 200
Mercatanti (see Calimala)
Mercato Nuovo, i. 153
Vecchio, i. 34, 142–147
Mercier, ii. 288
Meucci, Cavaliere: San Lorenzo, i. 16; ii. 294
Michael Angelo (see Buonarroti)
Michele di Giovanni: S. Croce, i. 329; Porta San Gallo, 428
Micheli, Giov. Anton., i. 299
Pier Anton, ii. 280, 287
Michelino, Domenico: Cathedral, i. 77
Michelozzo di Bartolommeo: Baptistery Board of Works, i. 104
Michelozzi, Senator Giov. Batt., i. 388, 534
Michelozzo: Baptistery, i. 39; Cathedral Board of Works, 103; Piazza del Duomo, 106; Palazzo Vecchio, 229, 236, 146; Via Calzaioli, i. 167; Or San Michele, 179; SS. Annunziata, 379; Palazzo Riccardi, 400; San Marco, 409, 420; Fiesole, ii. 306, 317; Careggi, 339; San Miniato, 378; Bellosguardo, 424
Miers, Franz: Uffizi, ii. 72
Mignard, Pierre: Uffizi, ii. 55
Milano di Dom. Dei.: Cathedral Board of Works, i. 104
Millais, J. E., Uffizi, ii. 73
Milton, John, i. 432; ii. 416, 453
Miniato, San, martyr, ii. 373
Miniatures: Pitti, ii. 193

Digitized by Google

Mino da Fiesole: Palazzo Alessandri, i. 265; Badia, 269; S. Croce, 328; Sant' Ambrogio, 353; SS. Annunziata, 380; Via della Forca, 405; Casa Stufa, 536; Bargello, ii. 266, 272, 273; Fiesole, 315
Mint (Zecca Vecchia), i. 337
Mirandola, Pico della, National Library, i. 215; S. Ambrogio, 352; San Marco, 425; ii. 40
Misericordia Institution, i. 83–86, 94–98
Mocetta of Verona: Uffizi engravings, ii. 96
Mochi, Orazio e Francesco: Uffizi, ii. 118
Monaco, Lorenzo: Or San Michele, i. 185; S. Maria degli Angeli, 393; S. Trinità, 440; Uffizi, ii. 7, 63; Academy, 148, 150
Monaldi, Bonfiglio, ii. 328, 329, 331
Montanara, the bell of the, ii. 248
Monte (see Gherardo and Giovanni)
Montebuoni Castle, ii. 412
Montefeltro, Battista, ii. 275
Federigo di, Uffizi, ii. 21, 22; Bargello, 271
Montegozzi, Castle of, ii. 325
Montelatice, Padre Ubaldo, ii. 303
Montelupo, Baccio di: San Lorenzo, i. 116; Or San Michele, 174, 176; S. Felicità, 510
Raffaelle di: San Lorenzo, i. 129; SS. Annunziata, 373
Raffaelle di: Uffizi drawings, ii. 90
Monticelli, district of, ii. 430
Montorsoli, Giov. Ang.: San Lorenzo, i. 129; SS. Annunziata, 381; San Marco, 424; ii. 327
Montughi, district of, ii. 324, 336
Morandi, Francesco: Cathedral, i. 65
Morandini, Francesco: Or San Michele, i. 184
More, Sir Anthony: Uffizi, ii. 73
Sir Thomas, ii. 54
Morelli, Antonio: Orti Oricellari, i. 482
Moretto, Alessandro: Uffizi, ii. 58
Morgante Bonilli: Pitti, ii. 175
Morghen, Raffaelle, i. 300; Uffizi, ii. 73; Engravings, 104; Montughi, 337
Moro, Ventura da.: Bigallo, i. 89
Morone, Domenico: Pitti, ii. 175, 176
Giov. Batt.: Uffizi, ii. 58, 61
Mosaics in Baptistery, i. 35, 37
Mozzi, Bishop Andrea de', ii. 374
Mugello, Valley of, ii. 333
Mugnone, stream of, i. 9
Müller, Frederick: Uffizi engravings, ii. 104
Murate, prison of, i. 339
Murillo: Palazzo Panciatichi, i. 362; Pitti, ii. 167, 168
Murray, Thomas: Uffizi, i. 73
Museum, Archæological, ii. 206–241
Egyptian Antiquities, ii. 206–215
Etruscan Antiquities, ii. 216, 241
Natural Science, ii. 280
Geological, ii. 281–283
Natural History, ii. 289
Botanical, ii. 283–289
of Art: San Marco, i. 409

N

Naldi, Naldo, ii. 280
Naldini, Giov. Batt.: S. Maria Novella, i. 456
Nanni di Baccio Bigio: Sto. Spirito, i. 530

Digitized by Google

Nanni di Banco: Cathedral, i. 49, 73, 177, 180, 181
Nanteuil, Robert: Uffizi, ii. 63, 106
Napoleon I., Pitti, ii. 195
Nardini, Pietro: i. 331
Nardo: Bigallo, i. 93
Natter: Uffizi intagli, ii. 115
Neri, faction of, i. 347
Neri, San Filippo, i. 547
di Fioravante: Cathedral, i. 45
Pompeo, ii. 319
Nero, Bernardo del, i. 501
Niccoli, Niccolò, i. 136, 420
Niccolini, Giov. Batt., i. 400
Nicolò di Pietro Aretino: Cathedral, i. 50, 51, 57, 61, 68, 73; Or San Michele, 177, 180
di Foligno: Badia, i. 272
Niobe, group of the, Uffizi, ii. 76
Nobili, Leopoldo, i. 299; ii. 294
Nolpe, Peter, Uffizi engravings, ii. 102
Nori, Francesco, i. 295
Normal Schools, i. 516
Northcote: Uffizi, ii. 63, 73
Novello, Guido, ii. 244

O

Obizzi, Lodovico degli, i. 304
Oblazioni, Le, i. 201
Ombrone stream, ii. 438, 444, 449
Omaggi di San Giovanni, i. 200
Ongaro, Francesco del, i. 405
Oratory, La Pace, ii. 389
Orcagna, Andrea: Cathedral, i. 45, 78; Bigallo, 88; Or San Michele, 175, 185; Loggia de' Lanzi, 192; S. Michele Visdomini, 347; S. Maria Novella, 456, 463, 464, 469; Uffizi, ii. 6; Bargello, 253; San Miniato, 377; Certosa, 397, 401
Orcagna, Bernardo: Or San Michele, i. 186; S. Maria Novella, 469; Ogni Santi, 487
Jacopo: Porta Romana, ii. 388
Orford, Countess of, ii. 307
Orlandini, Baldassare, i. 244
Orsini, Cardinal Giovanni, i. 268
Orso, Bishop Antonio d', i. 66; ii. 375
Osmannora, district of, ii. 437
Ottobuoni, Aldobrandini, i. 76
Oudry, Jean Baptiste: Uffizi, ii. 73
Overbeck: Renai, i. 504; Uffizi, ii. 73

P

Pacchiarotti, Giacomo: Academy, ii. 141
Padovannino, Il: Marucelliana Library, i. 397
'Paglia etiola,' ii. 449
Paladina, Arcangiola, i. 510
Palazzo—
Acciajoli, i. 401
Alessandri, i. 262
Altoviti, i. 266
Amerigo, i. 522
Antellesi (see Stufa)
Antinori, i. 434
Archbishop's, i. 106
Artemini: Environs, ii. 451
Barbadori, i. 514, 515
Barberini, i. 282
Bartolini Salimbeni, i. 164
Bini, ii. 283
Borghese, i. 343
Borgherini (see Del Turco)
Bruciato (see Villa Stufa)
Canigiani, i. 498
Capponi, i. 365, 498, 516
Castellani, i. 272
delle Cento Finestre i. 433
Cerchi, i. 514
Cocchi, i. 280
Conti Bardi, i. 341
Conti Galli, i. 261
Corsi, i. 434

Digitized by Google

Palazzo—
Corsini, i. 442
Davanzati, i. 164
Dino Compagni, i. 347
Feroni, i. 547
Firenzuola, i. 360
Firadolfi, i. 521
Fransoni, i. 483
Frescobaldi, i. 515
Gherardesca, i. 364
Ginori, i. 405
Giugni, i. 394
Gondi, i. 275
Guadagni, i. 526
Guicciardini, i. 512
Lambertesca, i. 155
Manelli, i. 395, 494
Martelli, i. 404
Medici, i. 101
Medici (see Palazzo Riccardi)
Michelozzi, i. 524
Montalvo, i. 261
Murat, i. 488
Nonfinito, i. 259
Oricellari, i. 482
Orlandini, i. 433
Panciatichi, i. 360
Pandolfino, i. 430
de' Pazzi, i. 261, 346
Pitti, i. 554
Poggio Imperiale : Environs, ii. 390
della Porta, i. 394
Pucci, i. 395
Quaratesi, i. 259, 485
Riccardi, i. 400
Ridolfi, i. 522
Rinuccini, i. 521
Ristori (see Palazzo Fransoni)
Rucellai, i. 437
Salviati, i. 547
San Clemente, i. 366
Serati, i. 341
Serristori, i. 283, 504
Spini, i. 161
Strozzi, i. 165, 434
Stufa, i. 110, 283
Tempi, i. 496
Torrigiani, i. 499
del Turco, i. 159
Palazzo—
Uguccione, i. 200
Valori (see Palazzo Altoviti)
Vecchio, i. 221, 250
Pallio, i. 258
Palma Giovine : Uffizi, ii. 60 ; Original drawings, 83
Jacopo, Il Vecchio : Uffizi, ii. 72 ; Pitti, 164
Palmieri, Matteo : Bargello, ii. 272
Pampaloni : Piazza del Duomo, i. 101 ; S. Croce, 320
Panciatichi, Bartolommeo, ii. 74
Pandects of Justinian, i. 139 ; National Library, 214
Pandolfini, Battista, i. 268
Gianozzo, i. 269
Pantera, Giov. Anton., ii. 61
Paoli, General, ii. 78, 123
Paolino, Fra : Academy, ii. 158
Paolo, Fra : Bargello, ii. 256
Paolo di Stefano : San Miniato, ii. 377
Parigi, Giulio : Loggia del Grano, i. 276 ; Palazzo Stufa, 283 ; S. M. Nuova, 349
Parker, Theodore, i. 356
Parlatore, Filippo, ii. 280, 284, 415
Parmigiano : Uffizi, ii. 54, 72 ; Drawings, 84, 88 ; Pitti, 187
Parri, Spinello (see Spinello Parri)
Partigiani, Fra Domenico : S. Marco, i. 425
Passavanti, Fra Jacopo, i. 474
Passignano, Domenico : Palazzo Stufa, i. 283 ; S. Croce, 320 ; S. Maddalena de' Pazzi, 359 ; SS. Annunziata, 378 ; S. Marco, 425 ; Palazzo Torrigiani, 501 ; Uffizi, ii. 13
Pasti, Matteo : Uffizi, ii. 25
Paterini, the, i. 86 ; ii. 394
Paterno, near Vallombrosa, ii. 453
Paul's, St., London, ii. 359
Paur, Theodore : Bargello, 258
Pavon, ii. 288
Pazzi, Jacopo, ii. 324
sculptor, i. 249, 393
Sta. Maddalena de', i. 547
Pedro, Don, di Toledo, i. 77
Pellegrino, district of, ii. 324

Digitized by Google

Perfetto di Giovanni: Or San Michele, i. 178
Peregrino da Cesio: Uffizi engravings, ii. 95
Peretti, Camilla, ii. 128
Perino del Vaga: Uffizi original drawings, ii. 88, 91, 92
Perugino, Pietro: S. Lorenzo, i. 121; Sta. Maddalena de' Pazzi, 357; SS. Annunziata, 378; S. Croce, 329; Palazzo Strozzi, 435; La Calza, 548, Uffizi, ii. 50, 72; Drawings, 82, 84, 87, 89; Academy, 137, 155, 156, 157; Pitti, 165, 179, 186; S. Domenico, 300
Peruzzi, Baldassare: Pitti, ii. 192
Pesellino, Francesco: Palazzo Alessandri, i. 264; Academy, ii. 153
Pesello, Giuliano: Cathedral, i. 66; Palazzo Corsini, 446; Uffizi, ii. 8; Drawings, 83
Petrarca, Francesco, i. 498
Petrucci, Francesco: Bigallo, i. 88
Philip II. of Spain: Pitti, ii. 185
IV. of Spain, ii. 75
Pia Casa di Lavoro, i. 337
Piazza—
degli Alberinghi, i. 256
Sant' Andrea, i. 148
SS. Aununziata, i. 383
d' Azeglio, i. 356
de' Castellani, i. 276
dei Cimatori, i. 252
delle Cipolle, i. 164
di Sta. Croce, i. 280
Croce al Trebbio, i. 449
del Duomo, i. 100
Sta. Elisabetta, i. 257
San Felice, i. 524
Sta. Felicità, i. 509
di San Firenze, i. 274
Frescobaldi, i. 514
dell' Indipendenza, i. 431
San Lorenzo, i. 110
Madonna, i. 432
San Marco, i. 396
Sta. Maria Novella, i. 448
di Monte, i. 149
Piazza—
de' Mozzi, i. 499
dell' Olio, i. 107
Or San Michele, i. 170
de' Renai, i. 504
di Sto. Spirito, i. 536
della Signoria, i. 191
S. Simone, i. 341
Soderini, i. 517
S. Trinità, i. 162, 439
dell' Unita Italiana, i. 449
Vecchia, i. 449
Piazzetta S. Miniato fra Due Torri, i. 149
del Limbo, i. 158
Pico della Mirandola (see Mirandola)
Pierino da Vinci: Bargello, ii. 272
Piero di Cosimo: Innocenti, i. 385; San Felice, 525; S. Spirito, 533; Uffizi, ii. 9, 12, 23, 27; Drawings, 82; Castello, 346
Piero della Francesca: Uffizi, ii. 21; Drawings, 84; Bargello, 275
Pier Maria da Pescia: Uffizi, ii. 122
Piero Martire, San, i. 86, 92, 449, 471, 477, 509; ii. 330
Pietra Dura manufactory, i. 387, 390
Pietro Aretino: Pitti, ii. 166
Pietro di Giovanni: Cathedral, i. 50
Pignone, suburb of, ii. 430
Pinturicchio, Bernardo: Palazzo del Turco, i. 160; Palazzo Torrigiani, 503; Uffizi drawings, ii. 89; Pitti, 191
Pippi (see Giulio Romano)
Pisano, Andrea: Baptistery, i. 24; Campanile, 54, 57; Palazzo Vecchio, 236; S. Croce, 321; S. Trinità, 440; Porta S. Frediano, 545; ii. 431
Giovanni: Cathedral, i. 51; Croce al Trebbio, 449
Nicola: Guardamorto, 85; Bigallo, 88; S. Croce, 321; S. Maria Novella, 459; Bargello, ii. 272

Digitized by Google

Pisano, Nino : S. Croce, i. 301
Pitti, Gallery of the, ii. 162–195
Luca, ii. 362
Poccetti, Bernardo : Cathedral, i. 73; Misericordia, 95; Palazzo Antellesi, 283; S. Maddalena de' Pazzi, 358; Via Gino Capponi, 365; SS. Annunziata, 370, 378, 379, 381; San Marco, i. 410, 425; S. Maria Novella, 473, 477; Palazzo Acciajoli, 491; Via de' Serragli, 547; Carmine, 538; Boboli, 554; Pitti, 558; Uffizi, ii. 72, 76; Drawings, 88, 92; Tabernacle, 196, 197; Tapestries, 203; Fiesole, 314; Certosa, 405
Podestà, office of, i. 242
Poggi, Domenico : Uffizi medals, ii. 128
Poliziano, Angelo, i. 425, 465; ii. 306, 438
Pollajolo, Antonio : Baptistery, i. 29; Baptistery Board of Works, 104; SS. Annunziata, 370; Marucelliana Library, 398; Palazzo Corsini, 446; Palazzo Torrigiani, 502; S. Spirito, 529, 533; Uffizi, ii. 9, 19, 20, 42; Drawings, 81; Engravings, 95; Medals, 127; Academy, 141; Pitti, 193; Bargello, 260, 264
Piero del, San Miniato, ii. 385
Simone (see Cronaca)
Pollajoli, houses of the, i. 198
Pomerancia, Antonio della, i. 350
Pomfret, Countess of, i. 205, 258
Pompei, Girolamo, i. 302
Pompieri, the, i. 154
Ponte (Bridge)—
alla Badia, Fiesole, Environs, ii. 325
alla Carraia, i. 489
alle Grazie, i. 277
a Greve : Environs, ii. 446
alle Mosse : Environs, ii. 433
Rosso, Environs, ii. 324
Rubaconte (see Ponte alle Grazie)
S. Trinità, i. 490
Vecchio, i. 491
Ponte, Francesco, Jacopo, Leandro (see Bassano)
Pontormo, Jacopo da : SS. Annunziata, i. 370, 374, 381; San Marco, 420; Palazzo Corsini, 492; Palazzo Torrigiani, 558; S. Felicità, 510; Uffizi, ii. 31, 40, 43; Pitti, 177; Tapestries, 203; Castello, 346; Poggio a Caiano, 439
Pope—
Alexander IV. (Segni), ii. 331
VI. (Borgia), ii. 367
Benedict XIII. (Orsini), ii. 367
Boniface VIII. (Caetani), i. 482
Clement VI. (Beaufort), ii. 279, 403
Clement VII. (Medici), i. 114, 124, 135, 136
Clement VIII. (Aldobrandini), i. 387
Clement IX. (Rospigliosi), ii. 318
Eugenius IV. (Condolmieri), i. 349
Gregory VII. (Hildebrand), i. 13, 111; ii. 453
Gregory IX. (Segni), ii. 330
Gregory X. (Visconti), ii. 363
Gregory XI. (Visdomini), ii. 374
John XXII. (Cahors), ii. 403
John XXIII. (Cossa), i. 38, 453
Julius II. (Rovere), ii. 51, 169
Leo X. (Medici), i. 123, 136, 139, 230, 249, 401, 433, 447, 481; ii. 115, 303, 439

Digitized by Google

Pope—
Martin V. (Colonna), i. 38, 349
Nicholas II. (Burgundy), i. 112
Nicholas III. (Orsini), ii. 374
Nicholas V. (Sarzana), ii. 312
Paschal II. (Rainieri), i. 112
Paul III. (Farnese), ii. 115, 190
Sixtus IV. (Albescola), ii. 306
Urban V. (Grimaud), ii. 366
Urban VIII. (Barberini), ii. 418
Porbus, Franz: Uffizi, ii. 75; Pitti, 163, 189
Pordenone: Uffizi, ii. 72
Porta (Gate)—
San Frediano, i. 545; ii. 431
San Gallo, i. 428
San Giorgio, i. 507
San Miniato, i. 506
San Nicolò, i. 506
delle Pere, i. 280
San Piero Gattolino (see Porta Romana)
Romana, i. 549; ii. 388
Verzaja (see Porta San Frediano)
Portelli, Carlo: Tabernacle, ii. 198
Portinari, Folco, i. 257, 403
Portugal, Jacopo, Cardinal, ii. 384
Poussin, Nicholas: Uffizi, ii. 78; Drawings, 89, 90
Powers, Hiram, i. 550
Primaticcio, Francesco: Tapestries, ii. 202
Prison, Murate, i. 338
Stinche Vecchie, i. 340
Procaccino, Andrea: Uffizi engravings, ii. 101
Procaccino, Camillo: Palazzo Fransoni, i. 484; Uffizi drawings, ii. 83
Ptolomæus, Claudius: National Library, i. 213
Pucci, Antonio de': Loggia de' Lanzi, i. 193
Pucci, Antonio, Poet, cited, i. 31, 35, 144
Puccinelli: Careggi, ii. 340
Pulci, Luigi, ii. 74
Pugliese, Francesco, i. 270
Puligo, Domenico: Palazzo Torrigiani, i. 503; Tabernacle, ii. 197
Pulpit, San Leonardo, ii. 420

Q

Quaratesi, Castello, ii. 370
Quarries, Monte Ceceri, ii. 355
Quarters of City, i. 227
Quay, Lung' Arno Acciajoli, i. 490
Lung' Arno Corsini, i. 490

R

Races, chariot, i. 449
Radagasius, i. 4; ii. 308, 333
Raddi, Giuseppe, ii. 286, 296
Raffaelle d'Urbino: Piazza della Signoria, i. 200; Palazzo Pandolfini, 436; Palazzo Strozzi, 436; Palazzo Corsini, 443, 444; Palazzo Torrigiani, 502; Uffizi, ii. 49, 50, 51; Drawings, 82, 83, 84, 85, 87, 90; Academy, 137, 140; Pitti, 164, 167, 169, 173, 177, 178, 180, 181, 182, 187, 188, 189; Via della Faenza, 199
Raffaellino del Garbo: San Lorenzo, i. 121; San Simone, 341; S. Maria Nuova, 350; S. Maddalena de' Pazzi, 359; S. Spirito, 533; Uffizi, ii. 25; Drawings, 88; Academy, 158
Raffaello di Montelupo (see Montelupo)
Raibolini (see Francia, Francesco)
Raimondo (see Marc Antonio)
Ranieri, Bishop, i. 40
Razzi, Giov. Anton.: Uffizi, i. 31; Original drawings, 88, 89

Digitized by Google

Redi, Francesco, ii. 280, 347, 365, 391, 437
Rembrandt: Uffizi, ii. 54, 73; Engravings, 101; Pitti, 163; 168
René, King of Anjou, ii. 324
Reni, Guido: Palazzo Panciatichi, i. 362; Palazzo Strozzi, 435; Palazzo Corsini, 443; Palazzo Torrigiani, 503; Uffizi, ii. 53, 72, 73; Drawings, 89, 91; Pitti, 182
Ribera, Giuseppe: Palazzo Corsini, i. 444; Palazzo Torrigiani, 502
Ricasoli, Baron Bettino, ii. 298, 324
Pandolfo, i. 311; ii. 194
Ricci, Stefano: Piazza S. Croce, 295
Rico, Andrea: Uffizi, ii. 2
Rigagolo, Fra, i. 312
Ricciarelli (see Daniele da Volterra)
Rigaud: Uffizi, ii. 55
Ringhiera: Palazzo Vecchio, i. 232
Ristoro, Fra, i. 453, 489, 490
Robert of Naples: Bargello, ii. 258
Robbia, Andrea della: S. Miniato, ii. 379
Luca della: Campanile, i. 54, 57; Cathedral, 69, 73; Mercato Vecchio, 143; SS. Apostoli, 159; Or San Michele, 175; Badia, 268; S. Croce, 326, 327, 329; S. Maria Nuova, 351; Innocenti, 384, 386; S. Maria degli Angeli, 394; S. Barnaba, 431; Via Nazionale, 432; Loggia S. Paolo, 448; S. Maria Novella, 471; Ogni Santi, 485; S. Lucia dei Magnoli, 499; Conservatorio in Ripoli, i. 480; Uffizi original drawings, ii. 81; Bargello, 251, 255; Fiesole, 316, 318, Certosa, 406; S. Francesco da Paula, 421; Poggio a Caiano, 439
Robbia Ware: Bargello, ii. 267; Vincigliata, 357; Certosa, 407; Impruneta, 414
Robetta: Marucelliana Library, i. 398; Uffizi engravings, ii. 96
Romanelli, Pasquale: Palazzo Vecchio, i. 240
Romano, Domenico: Uffizi medals, ii. 128
Romolo, San, ii. 313, 318
Rondinelli, Giovanni, i. 135
Roost, Jean Van der: Tapestries, ii. 203
Rosa, Salvator: Palazzo Alessandri, i. 265; Palazzo Panciatichi, 363; Palazzo Martelli, 404; Palazzo Strozzi, 435; Palazzo Corsini, 443; 446; Vanchetone, 447; San Felice, 525; Pitti, ii. 162, 174, 176, 184, 186, 190, 195
Rosselli, Cosimo: S. Maria Nuova, i. 350; S. Ambrogio, 352, 383; Sta. Maddalena de' Pazzi, 359; SS. Annunziata, 371; S. Felice, 525; S. Spirito, 533; Uffizi, ii. 10, 11
Matteo, Palazzo del Turco, i. 160; Palazzo Antellesi, 283; S. Croce, 320; S. Maddalena de' Pazzi, 360; San Marco, 411; Palazzo Corsini, 446; Academy, ii. 159; Pitti, 163, 188; Poggio Imperiale, 391
Rossellino, Antonio: Badia, i. 270; S. Croce, 295; Bargello, ii. 273, 274; San Miniato, 385

Digitized by Google

Rossellino, Bernardo: S. Croce, i, 298; S. Maria Novella, 461; Bargello, ii. 275
Rossello di Jacopo: Bigallo, i. 89
Rossi da Fiesole: Boboli, i. 554
Pier Maria de', ii. 419
Vincenzio: Palazzo Vecchio, i. 236, 249; Bargello, ii. 254
Rosso, Il: Palazzo Vecchio, i. 224; Corso dei Tintori, 283; SS. Annunziata, 374; Uffizi, ii. 45; Pitti, 187
Nanni di Bartolo: Campanile, 57
Zanobi del: Palazzo Feroni, i. 547
Rouillet, Jean: Uffizi engravings, ii. 103
Rousseau, Jean Jacques, ii. 55
Rovezzano (see Benedetto)
Rubaconte da Mandella, i. 277
Rubens, P. P.: Uffizi, i. 72, 77; Drawings, 89, 90; Pitti, 162, 170, 171, 173, 176, 191, 195
Rustici, Giov. Fran.: Baptistery, i. 31; Piazza SS. Annunziata, 395

S

Sabatelli, Luigi: S. Croce, i. 332; Palazzo Capponi, 366; Pitti, ii. 182
Sacchetti, Francesco, i. 187
Gianozzo, ii. 427
Salimbeni, Archbishop, ii. 164
Ventura: Pitti, ii. 165
Salsetti, Francesco: Cathedral, i. 45
Salutati, Bishop Leonardo: Fiesole, ii. 315
Salvi d' Andrea: S. Spirito, i. 529
Salviati, Francesco: Palazzo Vecchio, i. 234-241; Laurentian Library, 135; Uffizi drawings, ii. 91
Salviati, Jacopo, Duca di San Giuliano, i. 354
Salviati, Maria: Via del Corso, i. 257; Tapestries, ii. 203; Castello, 346
Salvini, Gherardo, S. Margherita, di Ricci, i. 256
Tommaso, villa of, ii. 327
San Gallo, Antonio di: Palazzo Vecchio, i. 247; Palazzo Panciatichi, 363; SS. Annunziata, 370, 384
Francesco di: Cathedral, i. 79; San Lorenzo, 134; Or San Michele, 187; S. Croce, 287; SS. Annunziata, 377; Palazzo Pandolfini, 430; Certosa, ii. 407
Giuliano di: Palazzo Vecchio, i. 237; Palazzo Gondi, 275; S. Croce, 287; S. Maddalena de' Pazzi, 357; Palazzo Panciatichi, 363; SS. Annunziata, 379; Palazzo Antinori, 434; S. Trinità, 441; S. Maria Novella, 468; S. Spirito, 529; Uffizi medals, ii. 127; Porta S. Gallo, 322; Certosa, 404; Poggio a Caiano, 438
Sansoni, Francesco, i. 303
Sansovino, Andrea: Baptistery, i. 32; S. Spirito, 529, 533; Uffizi, ii. 57, 62
Jacopo, Palazzo Vecchio, i. 233; Academy, ii. 135; Bargello, 273
Santi, Giovanni: Palazzo del Turco, i. 160
Santo di Titi: Cathedral, i. 64, 75; Misericordia, 95; S. Croce, 329; S. Maddalena de' Pazzi, 360; SS. Annunziata, 381;

Digitized by Google

Via delle Ruote, 429; San Marco, 425; Palazzo Corsini, 444; S. Maria Novella, 478; Uffizi, ii. 72; Academy, 159; S. Domenico, 300; Vincigliata, 357
Santucci, Antonio: Museum, Via Romana, ii. 294
Sanzio (see Raffaelle)
Sarpi, Fra Paolo, ii. 36
Sassoferrato: Uffizi, ii. 75
Sasso di Dante, i. 101
Savonarola, Girolamo, i. 211, 225, 247, 416, 426; Uffizi, ii. 115; Academy, 138
Scala, Bartolommeo della, i. 364; ii. 299
Scalzi, or Barefooted Friars, i. 397
Scalzo, the, ii. 159–161
Scheffer, Ary: Uffizi, ii. 73
Schiavone, Andrea: Pitti, ii. 178
Schöngauer, Martin: Uffizi drawings, ii. 91
Scopeto, district of, ii. 425
Sebastian del Piombo: Palazzo Corsini, i. 446
Segni, Bernardo, ii. 424
Senario, Monte, ii. 328
Sensi, Cipriano: Tabernacle, ii. 198
Serraglio of Lions, i. 226
Serviti, Order of, i. 369; ii. 329
Sestini, Domenico, i. 294
Settignano (see Desiderio)
Severus, Septimius, ii. 360
Sévigné, Madame de, ii. 55
Sforza, Battista, ii. 22
Shields of Republic, i. 228; ii. 252
Signa, ii. 449
Signorelli, Luca': Palazzo Ginori, i. 405; Palazzo Corsini, 444; Palazzo Torrigiani, 500, 501; Calza, 549; Uffizi, ii. 11, 16, 22; Drawings, 81; Academy, 136, 142, 155; Pitti, 192
Silvani, Gherardo: Palazzo Guicciardini, i. 512
Pier Francesco, SS. Annunziata, i. 376; San Marco, 424; Palazzo Corsini, 442; Palazzo Oricellari, 482
Silvio da Fiesole: S. Maria Novella, i. 456
Simone Memmi (see Memmi)
Simone da Fiesole: Or San Michele, i. 176, 188
'Simonetta, La Bella': Pitti, ii. 192
Siries, Carlo: San Lorenzo, i. 116; Pietra Dura Manufactory, 389
Luigi: Pietra Dura Manufactory, i. 389
Sisto, Fra, i. 453, 489, 490
Sloane, Commendatore Francesco: S. Croce, i. 287; ii. 340
Snyders, Franz: Palazzo Torrigiani, i. 501; Uffizi, ii. 76
Socino, Marino: Bargello, ii. 262
Soderini, Piero, i. 361
Sodoma (see Razzi)
Sogliani, Giov. Anton.: S. Maria Nuovo, i. 351; San Marco, 411; Uffizi, ii. 75; Academy, 159; Tabernacle, 197; S. Domenico, 300
Southwell, Richard, ii. 55
Spagnoletto (see Ribera)
Spano, Pippo: Bargello, ii. 265
Spinazzi, Innocenzio: Baptistery, i. 32, 34
Spinello, Aretino: S. Maria Novella, i. 472; Farmacia, S. Maria Novella, 478; Uffizi, ii. 6; Academy, 136, 151; S. Miniato, 381
Spinello Parri: Carmine, i. 543; Uffizi, ii. 54, 72; Drawings, 80, 81
Sprangher, Bartolommeo: Palazzo Torrigiani, i, 503
Squarcialupo, Antonio, i. 78
Starnina, Gherardo: S. Croce, i. 323
Steinla, Moritz: Uffizi engravings, ii. 104
Steno, Nicholas: San Lorenzo, i. 119

Digitized by Google

Stilicho, ii. 308, 325
Stinche, the prison of the, i, 340
Stosch, Baron Philippe de : Uffizi, ii. 115
Stradan, Jean, Palazzo Vecchio, ii. 244 ; SS. Annunziata, 376 ; Tapestries, 203
Strange, Robert : Uffizi engravings, ii. 103
Strozzi, Bernardo : Palazzo Fransoni, i. 484 ; Palazzo Torrigiani, 500
Filippo, i. 431
Strozzo, i. 21, 38
Zenobio : Uffizi, ii. 7
Strozzino, Prato of the, ii. 422
Sulla, ii. 308
Sustermans, Justus : Palazzo Panciatichi, i. 362 ; Palazzo Martelli, 404 ; Palazzo Ginori, 406 ; Palazzo Strozzi, 435 ; Palazzo Corsini, 442, 443 ; Uffizi, ii. 55, 74, 77 ; Pitti, 173, 175, 185, 192, 194
Swanevelt : Uffizi drawings, ii. 81 ; Engravings, 103
Swartz, Olaus, ii. 286
Synagogue, Jewish, i. 355

T

Tabernacle of Cinque Lampade, i. 395
Via Nazionale, i. 432
Tabernacles, ii. 196-199
Tacca Pietro : Mercato Nuovo, i. 153 ; S. Stefano, 158 ; Piazza SS. Annunziata, 383; Boboli, 553 ; Palazzo Pitti, 557
Tadda, Cecca del (see Ferrucci, Francesco)
Tafi, Andrea : Baptistery, i. 36 ; S. Croce, 322 ; Via Ricasoli, 395
Talenti, Bernardo: Villa Capponi, ii. 425
Fra Jacopo : S. Maria Novella, i. 471, 473
Simone : San Carlo, i. 170; Or San Michele, 175 ; Loggia de' Lanzi, 192
Tapestries : San Lorenzo, i. 132 ; Palazzo Riccardi, 402 ; Museum of, ii. 201, 205
Tassi : Laurentian Library, i. 135
Agostino : Palazzo Corsini, i. 443 ; Pitti, ii. 194
Conte Galli, i. 348; ii. 429
Tassini Leonardo : S. Ambrogio, i. 353
Tasso, Bernardo : Loggia Mercato Nuovo, i. 153
Giuliano del : Palazzo Vecchio, i. 239
Torquato, i. 523
Tavanti, Angelo, i. 302
Teniers, David : Palazzo Torrigiani, i. 504 ; Palazzo Fransoni, 484 ; Uffizi, ii. 78
Terzolle, stream of the, ii. 343, 433
Tessa, Monna, i. 348
'Tetto de' Pisani,' i. 197
Theatre, Roman, Fiesole, ii. 310
Medici, i. 206
Pagliano, i. 330
della Pergola, i. 364
Theodolinda, Queen, i. 20
Theodoric, King, ii. 309
Thorwaldsen, Bertold : S. Lorenzo, i. 114
Thunberg, Charles Peter, ii. 288
Tiepolo, Giov. Batt. : Palazzo Torrigiani, i. 503
Tinelli, Tiberio : Pitti, ii. 190
Tintoretto : Palazzo Corsini, i. 445 ; Uffizi, ii. 58, 60, 62
Tiratoi, the, i. 277, 395, 540
Titian : Palazzo Panciatichi, i. 362 ; Palazzo Torrigiani, 503; Uffizi, ii. 49, 57, 58, 60, 61, 62, 72; Drawings, 85, 86, 87; Pitti, 163, 166, 168, 169, 170, 173, 185, 186, 187, 190
Titi, Tiberio : Pitti, ii. 165
Tivoli, Rosa di : Palazzo Panciatichi, i. 362
Tolentino, Nicolò, i. 63
Tommaso, Guidi di Giovanni (see Masaccio)
Tommasi, Nicolà : Cathedral, i. 45

Digitized by Google

Tommaseo, Nicolò, ii. 360
Tommaso di Stefano (see Giottino)
Torelli, Filippo: Laurentian Library, i. 138
Torre, Gastone della, i. 306
Torre (Tower)—
degli Agli, ii. 435
Bocca di Ferro, i. 253
Boscoli, ii. 248
Carducci, ii. 429
della Castagna (see Bocca di Ferro)
del Gallo, ii. 416
del Guardamorto, i. 84
Infangati, i. 198
Pagliazza, i. 257
Santo Zenobio, i. 156
Torricelli, Evangelista, ii. 280, 292, 294
Torrigiani, Marchese Carlo, i. 98, 431, 548; ii. 105
Toscanelli, Paolo, i. 74
Tozzetti, Giov. Targioni, i. 293; ii. 280, 288, 291
Ottaviano, Targioni, ii. 291
Traversari, Ambrogio, i. 394
Trespiano, ii. 326
Tribolo: Laurentian Library, i. 135; Boboli, 552; Castello, ii. 345, 346; S. Miniato, 372
Trollope, Mrs. Theodosia, i. 431
Troye, Jean François de: Tapestries, ii. 204, 269
Turita, Fra Jacopo, Baptistery, i. 36
Tuscany, Grand Dukes of, i. 559

U

Uberti, San Bernardo degli, i. 480; ii. 358
Farinata degli, i. 326
Uberto degli, i. 172, 274
Ubertini (see Bacchiacca)
Ubertini, Biordi degli, i. 304
'Uccellatojo,' the, of Dante, i. 8; ii. 323
Uccello, Paolo: Cathedral, i. 61, 68; S. Maria Novella, 472; Palazzo Torrigiani, 503; Uffizi, ii. 10; Drawings, 81
Uffizi, the: Archives, i. 206; Modern Statues beneath, 203; Theatre, 206; Picture Gallery, ii. 1–79; Drawings, 80–92; Engravings, 93–104; Intagli and Camei, 105–117; Pietra Dura, 117–123; Medals, 124–128; Bronzes and Sculpture, 129–133; Tribune, 46
Ugolino, Antonio d': Cathedral, i. 79
of Sienna, Or San Michele, i. 185; Academy, ii. 135
Ulivelli, Cosimo: SS. Annunziata, i. 375; S. Felicità, 511; Tabernacle, ii. 197, 198; San Leonardo, 420
Umiliati, Frati, i. 482; ii. 434
Umiltà, Santa: Academy, ii. 146
University of Florence, ii. 278
Urbino, Eleonora Gonzaga of, ii. 58, 163
Elisabetta Gonzaga of, ii. 269
Federigo of: Pitti, ii. 167, 358
Francesco of, ii. 59, 179
Guidobaldo of, ii. 176
Lorenzo of, i. 125
Uzzano, Niccolo d', i. 26, 39, 158, 396, 498; ii. 268, 279

V

Vacca, Flaminius: Loggia dei Lanzi, i. 197
Valeriani, Cardinal Pietro, i. 44
Vallombrosa, ii. 453
Valori, Baccio, i. 135, 266, 361
Francesco, i. 271, 362
Van der Goes, Hugo: S. Maria Nuova, i. 350
Van der Helst: Pitti, ii. 189

Digitized by Google

Van der Werff, Adrian: Pitti, ii. 169
Vandyke, Anthony: Palazzo Panciatichi, i. 363; Palazzo Fransoni, 483; Palazzo Corsini, 445; Uffizi, ii. 52, 72; Pitti, 170, 178
Filippo: Palazzo Torrigiani, i. 504
Vannini, Ottavio: San Felice, i. 526; Uffizi, ii. 35
Raffaelle: Uffizi, ii. 35, 44; Original Drawings, 87; Tabernacle, 338
Van Ryn (see Rembrandt)
Vannucchi (see Andrea del Sarto)
Varchi, Benedetto, ii. 280, 345
Varotari (see Padovannino)
Vasari, Giorgio: Cathedral, i. 75; Laurentian Library, 137; Mercato Vecchio, 146; Via di Capaccio, 155; Uffizi, 203; Palazzo Vecchio, 237, 249, 250; Badia, 270; Borgo S. Croce, 279; S. Croce, 295; SS. Annunziata, 380; Palazzo Torrigiani, 502; S. Felicità, 509; Uffizi, ii. 35, 72; Drawings, 90, 91; Rovezzano, 359
Vecchietta, Il: Uffizi, ii. 8; Bargello, 262
Velasquez, Diego: Uffizi, ii. 71, 75; Original Drawings, 90; Pitti, 189
Veniziano, Agostino: Uffizi engravings, ii. 99
Antonio, i. 477
Domenico: S. Lucia dei Magnoli, i. 498; Uffizi, ii. 65; Tabernacle, 197, 198
Ventura di Moro: Bigallo, i. 89
Venus, the Medici, ii. 46
Vernet, Horace: Uffizi, ii. 73
Joseph: Uffizi, ii. 73
Verocchio, Andrea: Cathedral, i. 53; S. Lorenzo, 188, 122; Palazzo del Turco, 160; Or San Michele, 183; Palazzo Vecchio, 237; S. Croce, 299; S. Maria Nuova, 351, 352; Uffizi drawings, ii. 82; Sculpture, 132; Academy, 152; Bargello, 264, 271, 274
Veronese, Paolo: Palazzo Ginori, i. 406; Palazzo Strozzi, 436; Palazzo Corsini, 446; Palazzo Torrigiani, 503; Uffizi, ii. 52, 53, 57, 58, 61, 72; Drawings, 86; Pitti, 184
Vesale, Andrea: Pitti, ii. 169
Vettori, Piero, i. 532; ii. 280
Via (Street)—
Corso degli Adimari, i. 167
degli Albizzi, i. 258, 261
degli Alfani, i. 387
Borgo Allegri, i. 339
dell' Amore, i. 432
degli Apostoli, i. 158
degli Avelli, i. 449, 454
del Baccano, i. 151
de' Bardi, i. 494
Cacciajoli, i. 167, 169
Calimala, i. 150
Calzaioli, i. 167
Capaccio, i. 154
del Castelaccio, i. 395
Cavour, i. 397
Cocomero (see Ricasoli)
Condotta, i. 255, 269
del Corso, i. 169, 257, 258
della Costa, i. 506
Borgo S. Croce, i. 279
Borgo del Diluvio, i. 341
S. Egidio, i. 347
Ferri Vecchi, i. 146
di Ferro, i. 156
dei Fibbai, i. 387
della Forca, i. 404
dei Fossi, i. 446
del Fosso, i. 341
del Fuoco, i. 150
Ghibellina, i. 338
del Giglio, i. 432
de' Ginori, i. 405
Giraldi, i. 343
Borgo de' Greci, i. 280
Guelfa, i. 399, 431
Guicciardini, i. 512

Digitized by Google

Via—
Borgo San Jacopo, i. 514
Lambertesca, i. 156
Larga (see Cavour)
de' Leoni, i. 222
de' Librai, i. 274
Borgo San Lorenzo, i. 109
Maggio, i. 521
de' Malcontenti, i. 337
del Mandorlo, i. 364
Martelli, i. 403
Melerancio, i. 403
Michelozzi, i. 524
della Morte, i. 100
Nazionale, i. 432
Fondaccio San Nicolò, i. 506
della Ninna, i. 202, 222, 230
delle Oche, i. 169
Borg' Ogni Santi, i. 485
Oricellari, i. 481
dell' Orivolo, i. 346
Palazzuola, i. 447
del Palagio, i. 344
del Parione, i. 442
Pelliceria, i. 150
de' Pentolini, i. 355
della Pergola, i. 364
Pidigliosa, i. 496
Pietra Piana, i. 351
de' Pilastri, i. 354
Pinti, i. 358, 364
dei Pittori, i. 167, 169
Por San Maria, i. 156
Porta Prato, i. 482
del Proconsolo, i. 266
di Pucci, i. 395
S. Reparata, i. 431
Ricasoli, i. 395
Rondinelli, i. 433
Porta Rossa, i. 161, 164
delle Ruote, i. 429
San Gallo, i. 429
della Sapienza, i. 396
della Scala, i. 480
S. Sebastiano, i. 365
Serragli, i. 547
de' Servi, i. 395
Silvestrino, i. 429
della Spada, i. 438
degli Spadai (see Martelli)
Fondaccio S. Spirito, i. 520
Via—
delle Terme, i. 161
Corso dei Tintori, i. 283
Tornabuoni, i. 439
Vaccareccia, i. 198, 223
Vecchietti, i. 146
Vigna Nuova, i. 437
S. Zenobio, i. 431
Viale Margherita, i, 256
Principe Umberto, i. 428
Vicentino (see Boldrini, Nicolò)
Valerio: Uffizi, ii. 118
Vico, Æneas: Uffizi engravings, ii. 100
Vieusseux, Gian Pietro, i. 162
Vignoli: S. Felice, i. 526
Villas—
Alberti, ii. 347, 450
Altoviti, ii. 446
Ambron, ii. 338
S. Andrea, ii. 413
Artimini, ii. 429
Bandinelli, ii. 319
Beccari, ii. 363
Bonaini, ii. 365
Bruciato, ii. 338
Bruti, ii. 450
Cafaggiolo, ii. 333
Campora, ii. 394
Capponi, ii. 412, 425, 428
(see Villa Beccari)
Careggi, ii. 339
Castellani, ii. 423
Castelletti, ii. 450
Castagnolo, ii. 448
Castello, ii. 345
Colombaia, ii. 393
Concezione, ii. 341
San Donato, ii. 433
Fabbricotti, ii. 336
Forini, Appendix, ii. 470
Fossombroni, ii. 299
Geppi, ii. 424
Gherardesca (see Villa Landor)
Gioello, ii. 416
Grazzini (see Villa Alberti)
Guadagni, ii. 299
Lavaggi, ii. 324
Landor, ii. 305
Lemmi, ii. 338
Macchiavelli, ii. 413

Digitized by Google

Villas—
Magalotti, ii. 365
Marignolle, ii. 425
Medici (Trollope), ii. 362
Michelozzi, ii. 424
Montauto, ii. 424
Mozzi (see Villa Spence)
Niccolini, ii. 424
Nuti, ii. 422
Ombrellino, ii. 417, 424
Palmerino, ii. 354
Palmieri, ii. 323
Petraia, ii. 344
Peruzzi Antella, ii. 365
Pitti Leparelli, ii. 450
Poggio a Caiano, ii. 437
Pratolino, ii. 327
Rinuccini, ii. 429
della Ripa, ii. 342
Rondinelli, ii. 318
Rusciano, ii. 362
Sacchetti, ii. 426
Salviati, ii. 326
Salvini, ii. 327
Schwartzenberg, i. 506
Segni (see Ombrellino)
Spence, ii. 306
Stibbert, ii. 336
Strozzi, ii. 430
(see Villa Nuti)
Stufa, (see Bruciato)
(see Villa Castagnolo)
Tegliacci, ii. 354
della Topaja, ii. 345
Torre Galli, ii. 429
Zannetti, ii. 423
Village of—
Antella, ii. 362
Campucciola, ii. 447
Casalina, ii. 447
San Casciano, ii. 413
Castel Ricci, ii. 447
Cercina, ii. 326
San Donnino, ii. 437
Giogoli, ii. 412
Impruneta, ii. 413
Lastra Signa, ii. 449
Majano, ii. 354
Malmantile, ii. 451
Montorsoli, ii. 327
Mosciano, ii. 428
Village of—
Peretola, ii. 435
Petriolo, ii. 435
Ponte Certosa, ii. 395, 412
Ponte a Ema, ii. 366
Quarracchi, ii. 433
Quarto, ii. 344
Quinto, ii. 347
Rifredi, ii. 343
Ripoli, ii. 363
Rovezzano, ii. 359
Scandicci, ii. 428, 446
Soffiano, ii. 429
Settignano, ii. 359
Vinci, ii. 452
Villamagna, district of, ii. 437
Villana, Beata, i. 457, 460, 472
Villani, Filippo, ii. 280
Vinci, Leonardo da: Palazzo Vecchio, i. 248; Palazzo Torrigiani, 501; Uffizi, ii. 15, 27, 42, 44, 71; Drawings, 87; Academy, 155; Pitti, 176
Visdomini, Cerettieri, i. 167
Vitelli, Clemente, ii. 319
Viviani, Vincenzio, i. 225, 432; ii. 280, 293
Volpaia, Lorenzo della, i. 239
Volpato: Uffizi engravings, ii. 104
Volterrano, Il: S. Croce, i. 335; SS. Annunziata, 375; Ognì Santi, 487; Petraia, ii. 345; Poggio Imperiale, 390
Vosterman, Lucas: Uffizi engravings, ii. 102

W

Walls of Florence, i. 10, 17
Watts, G. F.: Uffizi, ii. 73; Careggi, 336
Webb, Philip Barker, ii. 286
West, Benjamin, i. 160
Willa, Marchioness of Tuscany, i. 266; Uffizi engravings, ii. 103
Wilson, Charles Heath, i. 126; ii. 371
Wittrock, ii. 286
Wolsey, Cardinal, ii. 354

Digitized by Google

Woollet, William : Uffizi engravings, ii. 103
Workhouse (Pia Casa di Lavoro), i. 337

Z

Zafferin, Onofrio, i. 74
Zamoyska, Countess, i. 300
Zannetti, Dr. Ferdinando, ii. 423
Zecca Vecchia, or Mint, i. 204, 387
Zenobius, Bishop, i. 4, 72, 78, 106, 156, 424
Zoan, Andrea : Uffizi engravings, ii. 96
Zuccaro, Federigo : Cathedral, i. 75; Uffizi drawings, ii. 92; Pitti, 176
Taddeo : S. Maria Nuova, i. 350; Pitti, ii. 192
Zuccone, il, di Donatello, i. 56, 510
Zumbo, Gaetano : Palazzo Pitti, i. 556; Bargello, ii. 257; Museum, Via Romana, 290

THE END.

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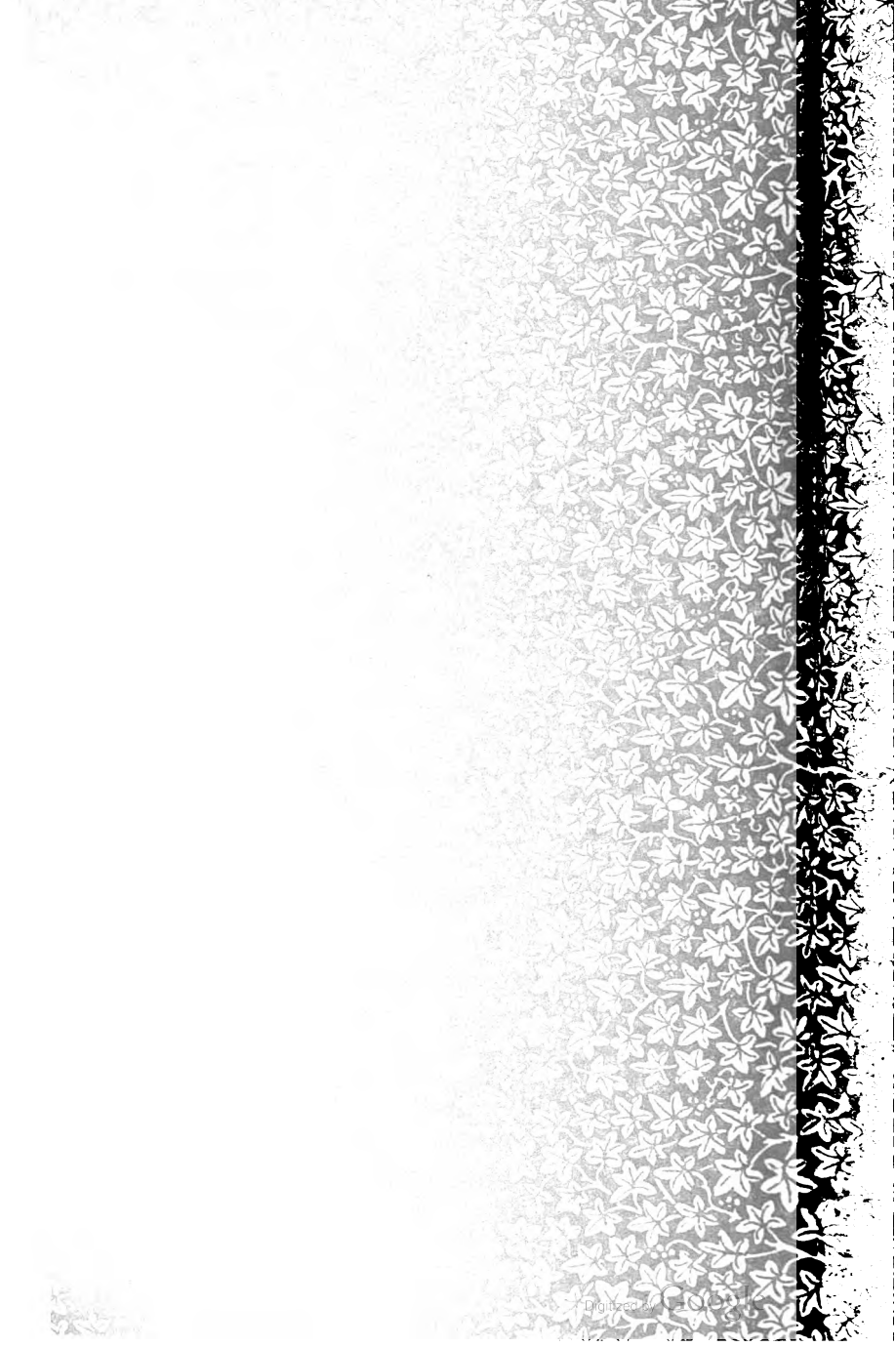
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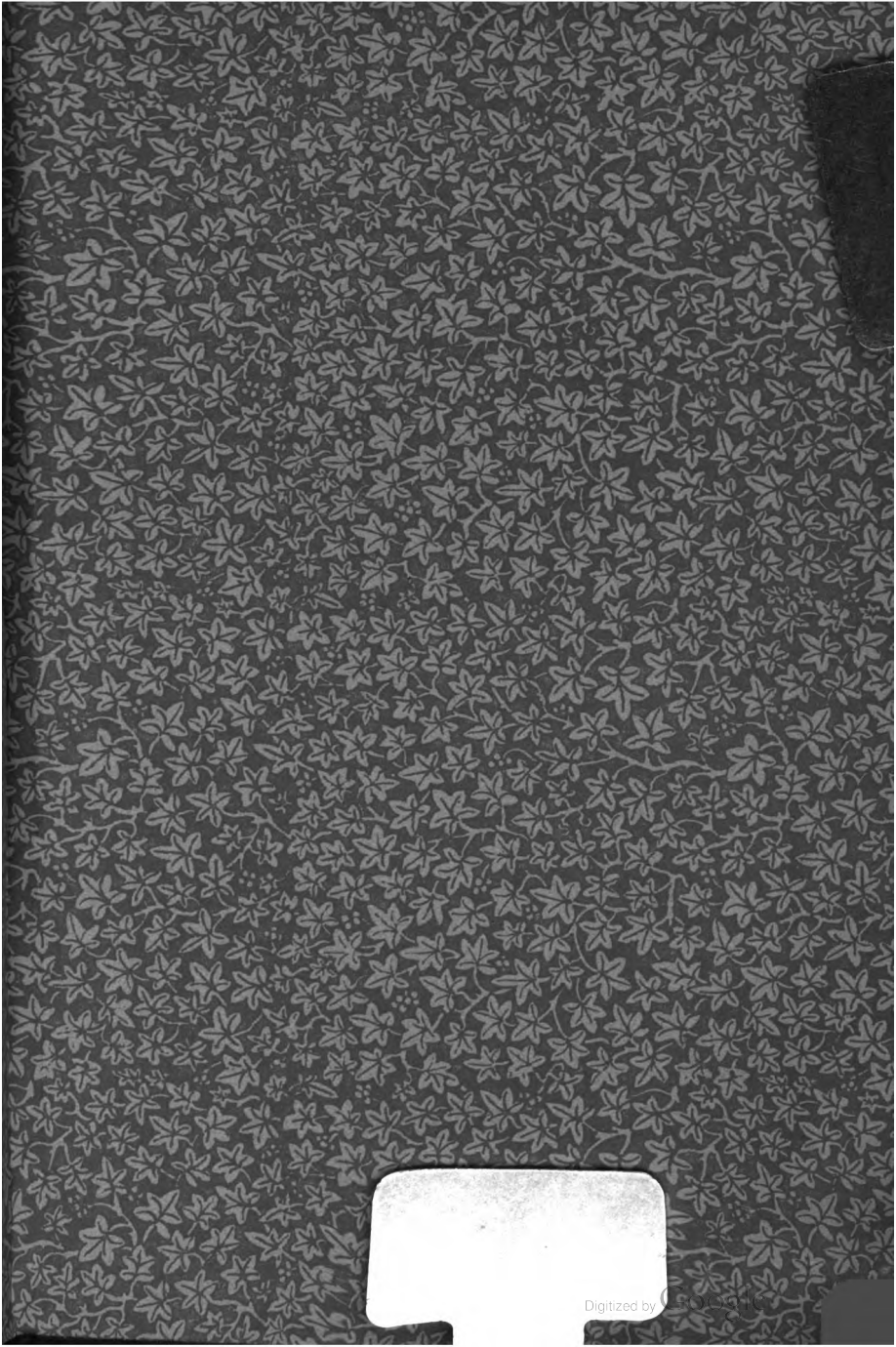
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